# FOOM

ISSUE NO.3—FALL 1973

Foom will zoom! — Richard Wood Jr.

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and all the artists and writers in the whole blushin' bullpen.

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Around here, FOOM's the word!

That's right! Since the inception of the new Marvel Comics Club, the word FOOM has become a byword around the breathless bullpen. One way or another, the Friends Of Ol' Marvel are making themselves felt in almost every corner of mighty Marvel's domain.

From our mail room that's just bristling with your magificent missives, to Stan's own office where the top level decisions are made (did you say whole wheat or white bread, Stan?) we've been overwhelmed by your response.

You ate it, Ralph the whole Foom! — Lee Cooley

Sure it means we gotta photograph the blushin' artists and writers whose lives we run on our bullpen bio pages! Of course, we have to plan out the features and write the articles, figure out the games, compile the checklists, collect the news and do a thousand an' one other jobs before we get this mag into the mails!! But you know something? **We love it!!**

I guess we're all just kids at heart because, like you, we get a big kick out of creating the crazy characters and sizzling situations that make you go to your local newsstand month after month and say, "Make Mine Marvel!"

You've asked us for the inside track on Marvel and this magazine is designed expressly to fulfill those requests. This sensational issue features the world's best-selling super hero, Spider-Man. For openers, we spotlight the careers of Spidey's greatest artists, and follow up with a blockbuster, feature by Martin Greim and Bob Cosgrove that reveals everything you always wanted to know about Spider-Man, but were afraid to ask.

For all the collectors and super fans among you, we've compiled the definitive Spider-Man checklist. This issue's centerspread game is an action-packed strategy thriller we've named SPIDER-MAN SHOWDOWN a mind-twister guaranteed to keep you and a buddy goin' at it for hours. We wind up the Spidey stuff with a laff—our usual silly satire that we promise will do a minimum of brain damage.

Remember last issue, we hinted at a "super-secret development" that was coming up and suggested you try to "solve" it? No need to keep you in suspense any longer! It's another Fabulous Foom First—an' it's just for YOU!!

More goodies: while you're dallying, you'll doubtlessly have the distinction of discovering that we've dreamed up and designed a diabolic but delightful half-dozen dazzling diversions and devious deceptions especially for you to deal with, decipher and dispose of in a dynamic display of determined disposition. Dig it again and double your fun, darn it!!

And still more: **Foom is For Fans!** We've been trying to develop even more exciting and special concepts to which Marvel's faithful fans can respond. Herewith, we proudly present the FOOM FAN FORUM, Marvel's first official open end forum where YOU and the Far-Flung Fellowship can debate in print the philosophy of the No. 1 comics company in the business.

**Contest news!** After months of submissions on our super character contest, we have a winner. The ultimate selection was made impartially by Smilin' Stan himself, giving each and every entry a chance to be the chosen one. We announce the winner this issue, showcase a sampling of entries, and list the names of scores of budding artists and writers—their names inscribed forever on the Sacred Scrolls of Foom!

(Note: Just for the thrill of it, we didn't notify the winner by mail—we're gonna let him read it here first, so he can give us his way-out reaction right off the top! Is that a scream we just heard?)

Fabulous Foomies (the far-out phrases decorating the margins of every Foom Mag) arrived in our mailbox by the hundreds—a hearty Yancy Street cheer to all of you who sent in one or a dozen Foom Funnies. A special tip of the Marvel hat and an extra noisy Fabulous Foom Fanfare to **Joe Garner** of Albany, Georgia, who submitted no less than fifteen typed pages of Foomies (or, in his own words, enough to fill our magazine for three consecutive years)!!! Joe, for your achievement above and beyond the call of duty, we're gonna honor you by exclusively publishing just your Foomies in a future issue and bestow on you the very first honorary **Fickle Finger of Foom** award. Whew!—we were exhausted just reading em'!

Have you seen the Spider-Man Medallion Coin yet? It's about the handsomest thing we've seen since Irv Forbush got his nails manicured. Remember how we gave you a chance to get the low serial numbers before Marvel's general readership? Well, here's some advance info on the series: the second coin will feature none other than ol' greenskin himself—The Hulk! More details later!!

Requests have come in by the hundreds for a **new set of Marvel posters**—so, we've created a fabulous new package just for you. For our greatest premium offer yet, we've selected for publication an even dozen of our finest comic covers, each representing one of Marvel's super stars. You won't believe 'em until you see 'em!

Now that the character contest is over, we've come up with a new one for you to work on, **Foom Limericks.** The best submissions (typed double-spaced please) will be printed here for the whole of Foomdom to enjoy. **Each one published will be declared a winner—and fame will be its own reward.** (Who says this isn't the Marvel Age of thriftiness?) Here's an example to get you started:

When Dracula and company unite,
In the cold and the dead of the night,
With bone-chilling fear,
You'll undoubtedly hear,
Someone say, "May I have this bite?"

Or how about:

Bold Conan of ancient Hyboria,
Lived in excessive euphoria.
When asked with a wink,
How he stayed in the pink,
His answer was Fletcher's castoria.

That's the wrap-up for this issue! Our next will be a complete change of pace featuring a galaxy of Marvel's most outstanding characters—with a twist. We guarantee you're attention will be rivited to the pages. Until next time then, take care.

STERANKO

You can lead a Foom to water! — Don Sarantis

Hi-yo Foom and away! — John Bransfield

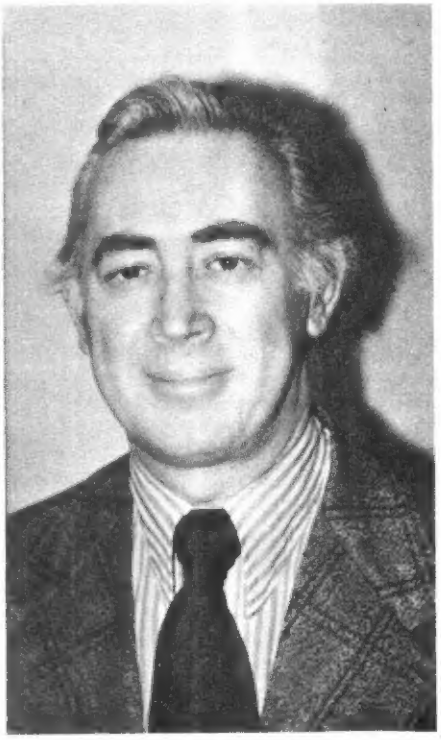
Johnny Romita is, as everyone knows, the man who has been **the** Spider-Man artist for the past several years. Born on January 24, 1930, John took his early training in the High School of Industrial Art in New York City and was hired by Stan Lee in 1950 to illustrate mystery, war, romance, jungle, crime and western stories in addition to Captain America during his fifties adventures. Two years of painting posters in the army and an eight-year term with various other outfits, were the only interruptions in John's Marvel comic career.

In 1965, he teamed with Stan Lee again on the **Daredevil** book, soon taking over Spider-Man's adventures, with occassional assists by John Buscema, Don Heck, Mike Esposito, Jim Mooney and others. Through the ensuing years, John has lent his talents to such strips as the Hulk and Captain America, a multitude of Marvel Comics covers and done hundreds of touch-up jobs on original art work. Currently, John is resident art director of Marvel's blushin' bullpen. John has a wife named Virginia and two children, one named Vic, the other, John, Jr., who has already made a sort of minor comics breakthrough by helping his Dad come up occasionally with a villain or two.

Don't judge a Foom by its cover! – Ken Meyer

Gil Kane's contribution to the Spider-Man saga has been considerable in the last few years. He must be credited for some of the most memorable and exciting tales ever, and has been responsible for a spectacular approach to a number of the great milestones in Spidey's life.

Gil is one of the men who has been involved with comics since their early days and has admittedly worked for almost every major comic company in the business. During the 60's at Marvel, Kane has lent



his individualistic style to **Captain Marvel,** as well as a number of short tales for such titles as **The Hulk, Captain America, Conan** and mystery anthology books and dozens upon dozens of comic book covers.

Spider-Man seems to have engaged a considerable amount of Kane's talents as he continually draws the web-slingers' exploits either in Spidey's own book or in **Marvel Team-Up,** where the wonderful wall-crawler fights side by side with some of the greats of the Marvel line-up.

If you pay real close attention to the credits on the Spider-Man strip, you may notice the name Frank Giacoia popping up fairly frequently.

Frank, has been in the comics business since 1941 and has lent his talented pencil and brush to literally hundreds of different characters throughout the years. Migrating from Italy in 1932, Giacoia decided on a comics career soon after seeing a copy of a Big Little Book titled "Flash Gordon on the Planet Mongo." He began working at Timely (Marvel in the 1940's) on strips like Jack Frost and Captain Wonder, becoming a constant contributor to the comics world ever since. After pausing for an encounter with the Marines during WWII, Frank established himself as a top comic artist and inker.

During the middle fifties, Frank turned his hand to syndicated newspaper strips such as Sherlock Holmes and Johnny Reb. When the Marvel Age of the sixties boomed, Frank returned. Virtually every character at Marvel has been graced with his bold and dynamic brushwork since then and it appears as if the trend will continue for a long time to come.

What a day for Foom! – David Harbaugh

Fiddler on the Foom – Don Sprankle

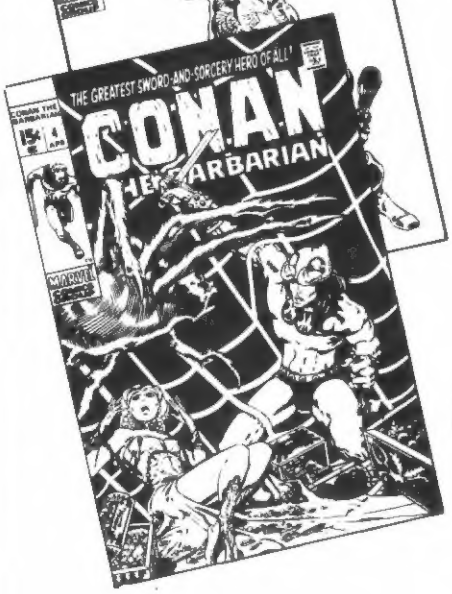
# BULLPEN BIOS

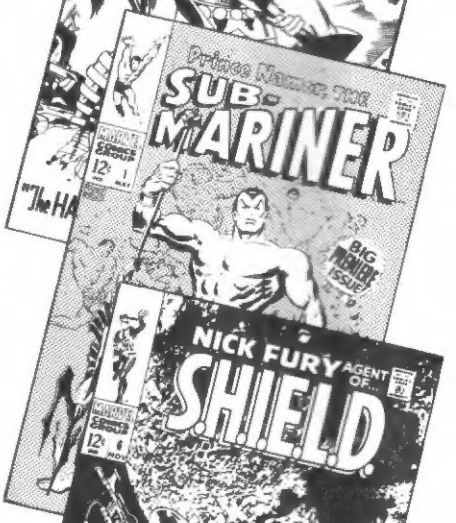
Foom is Marvelous! – Richard Wood Jr.

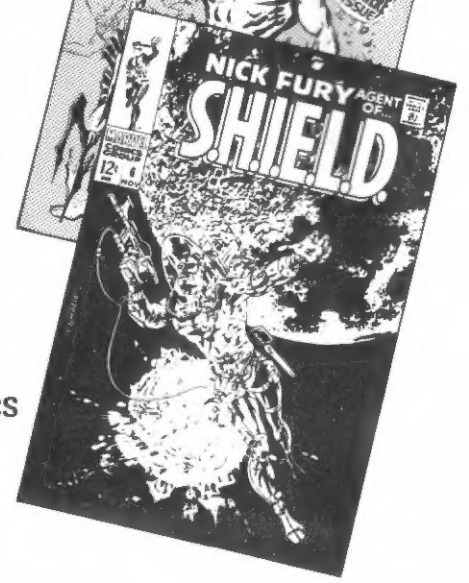
# NOW

**IN RESPONSE TO YOUR CARDS AND LETTERS, MIGHTY MARVEL IS PROUD TO INTRODUCE THE MOST FABULOUS OFFER IN COMIC BOOK HISTORY!!!**

# 12 COLLECTOR'S CLASSICS






Think of it — the BEST OF THE MARVEL AGE is ready to be yours on a set of GIANT 12" x 19" COLOR POSTERS! Put them on your door, in your room — even start your own neighborhood Marvel super heroes club and hang these fantastic posters on the walls! Each giant-sized poster is a high quality reproduction of one of Marvel's finest and most memorable comic covers! Each has been selected from over a decade of graphic achievements for its historic importance (like the covers of the FIRST HULK ISSUE and the RETURN OF CAPTAIN AMERICA on the forth issue of the Avengers) or for its artistic merit — every one a masterpiece of comic book excitement! They're all here: SPIDER-MAN, THOR, FANTASTIC FOUR, HULK, DARE-DEVIL, SILVER SURFER, CONAN, SGT. FURY, AVENGERS, AGENT OF SHIELD, SUB-MARINER, CAPTAIN AMERICA and more — our twelve top titles represented on twelve action-packed posters!!

**HANG 'EM INDIVIDUALLY OR TOGETHER TO CREATE A GIGANTIC MURAL PULSATING WITH POWER AND CRACKLING WITH COLOR!!!**

Marvel's greatest artists are represented in this magnificent assembledge of once-in-a-lifetime COLLECTOR'S ITEMS! They're all here for you to study, collect and display: JACK KIRBY, JOHN SEVERIN, BARRY SMITH, GENE COLAN, JOHN BUSCEMA and STERANKO! Only Mighty Marvel could have dared put together a package this BIG, this EXCITING, this COLORFUL! Don't you dare to miss it!!

# 12 TERRIFIC TROPHIES
# 12 TERRIFIC TITLES
# 12 TERRIFIC THRILLS

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**Send $2.00 plus .50 postage to:**
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**BOX 1827**
**New York City 10022**
**All posters mailed in a Sturdy protective tube!**

# CONTEST WINNER

## MICHAEL A. BARREIRO WITH HIS SUPER VILLAIN HUMUS SAPIENS

Congratulations, Mike — from the whole blushin' bullpen! Be sure to check out FOOM MAGAZINE next issue for the news about where and when your winning super villain will appear in one of our swingin' mags! A special thanks to all members who showed off their skill and talent by entering our contest. Another sampling of submissions can be found on the following pages, selected especially for their qualities of reproduction. Foom Forever!

# A MESSAGE FROM STAN

In the first fabulous issue of FOOM, we initiated the Marvel Character Contest, which gave every Foom member the opportunity to submit an idea for a hero or villain to be actually used in one of our top hero mags.

I couldn't believe my eyes! I always knew there was a lot of talent in the riotous ranks of Foomdom—but when I saw the giant-sized, overstuffed mailbags, bulging with sensational sketches of heroes and villains—exciting sketches, clever sketches, original sketches—no two alike, every one different, and every one good enough to be chosen the winner of our big character contest—well, I knew our reputation was really well-deserved. Yep, it takes a special breed of genius to be a frantic Foomer!

After more than six months worth of entries, we've finally picked a winner (chosen impartially to give each an equal chance). A contest like this can only have one grand prize winner and MIKE BARREIRO from Pittsburgh, Pa. was the lucky entry pulled from our bulgin' mailbags. But, we were so impressed by all the submissions that we just had to list over one hundred HONORABLE MENTIONS 'cause they really knocked us out.

Anyway, we'll use the winning character in an upcoming Marvel super-spectacular, and Mike will receive a gift page of original artwork from the strip in which his character appears! As for the rest of you, fear not! Your efforts shall not unrewarded go! Upon these hallowed pages, along with those of last issue, the name of each and every artist whose submission we've received will be proudly printed for Foomers everywhere to exalt! And, even more than that, those very same names will be forever inscribed within the Marvel Vault of Valor!

And now, on behalf of the ever-swelling ranks of Foomdom Assembled, I thank you for your sizzling support, your incredible interest, and your endless enthusiasm. Because of you, the collective heart of Foom is filled with boundless joy. Because of you, there soon will be a bright new star gleaming in the mighty Marvel firmament. And, because of you, I got eyestrain from looking at all those pictures!

Hang loose, heroes—to us you're the greatest! Excelsior!

STAN

MOST ENTRIES
Gary Phillips
Allen Payne
Kim Johnson
Tom Roper
Robert Wood
Greg Futch
Jeff Svenningsen
John Drake
Fred Smith
Dan James
Gregory Willison
A. Manco
Howard Gordon
Jude Schwendenwein
T. Von Eeden
John Yanez
Shelton Leong
Danny Gasparek
Art Drake
Dave Pruden

HUMOROUS
Dan Secton
Gerard Little
Bryan Beecher
Chuck Prapuolenis
Mike Palmieri
Steve Levine
Chuck Beach
Billy Adlerman
Charles Hebor

MOST UNUSUAL
Scott Snead
Jeffery Haas
Paul Prozny
Andy Herman
Paul Seilheimer
John Beisheim
Scott Olson
Margery Brilliant
Kennth Bailey

MOST ORIGINAL
David Keathley
Robert Clements
Wayne Smith
Bryan Haynes
Michael Capurso
Richard Ross

BEST COSTUME
Mark Betcher
Doug Wood
Mark Franchina
Grant Miehm
Glen Loughboro

SEXIEST ENTRIES
Maria Cabrera
John Camilleri
Russell Fields

SMALLEST ENTRIES
Tom Gumbart
Lester Junior
Charles Rutledge
Matthew Vrick

MOST INHUMAN
Tom Gates
Mike France
Andy Feuerstein
Craig Thacker
Randy Hillman
Jeremy Hein
Darrell Pendleton
Gord Ramsay
Billy Kelly
Craig Dye
Thatcher Claussen
Gary Greenberg
Randy Green

BEST PRESENTATION
Paul Almquist
Patrick Greene
Eric C. Davis
Dan Barton
John Sullivan
Lido Niccolai
Lenny Katz
Jim Rogers
Charlie Miller
Jolynn Walner
Martin Dembiski
Dale Berryhill
Stefan Petrucha
Charles Hagen
Joel Pollack

MOST ELABORATE
John Perry
Carl Richardson
Edwin Gines
Jerry Priddy
Roddey Phipps
Mike Burke
Mike Mittelstadt

BEST DRAWN
Kelwyn Wright
Alain Erdozaincy
Helen Young
Richard Larson
Daniel Frederick
Richard Edington
Bob Smith
Chuck Slate
Dennis Davis
Bob Ting
Tom Lyle
David Evanetz
Scott Sater
Ted Heublein

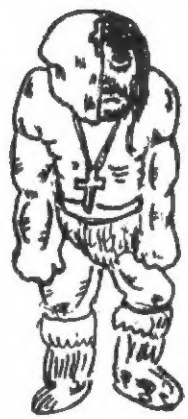
Foom-fries — John Bruschet

I can't believe I am the whole Foom! — Bob Smith

Foom Manchu — Don Sprenkle

To Foom with you! — Bert Franks

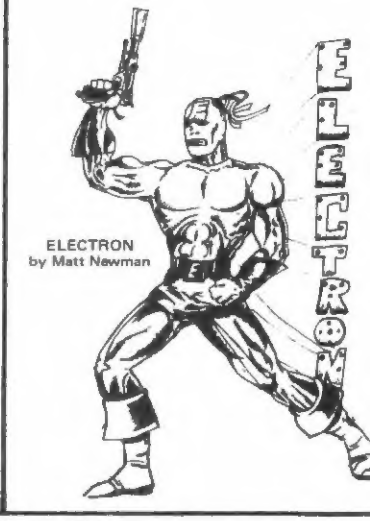
HONIR
by Guy



JUDIAH THE MOUNTAIN MAN
by Scott Olson

BLACK SAVAGE
by Fred Russell

ATHENA
by Kelwin Wright




ELECTRON
by Matt Newman

SULFUROS
by David Burica

by Scott Hage

# CONTEST ENTRIES

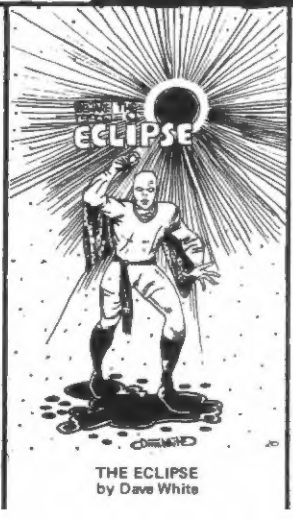
HEROS
by Steve Saffel

NIGHTMAGE
by Scott Sater

by Ed Maggiani and Evan Katten

SONAR
by Tim Kudin

by Andy Olsen




THE ECLIPSE
by Dave White

THE SPIRIT OF FREEDOM
by David Evanetz

THE VIKING
by Ricky Wilcox

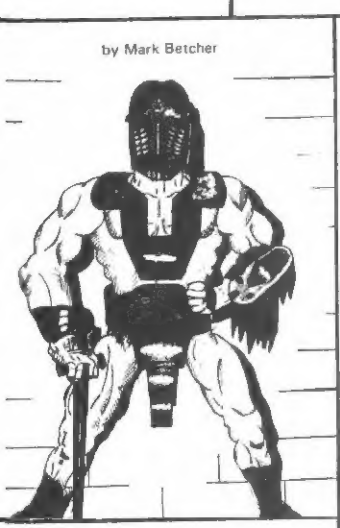
by Cindy Lintner

ZANTARR THE TERRIBLE
Dave Pruden

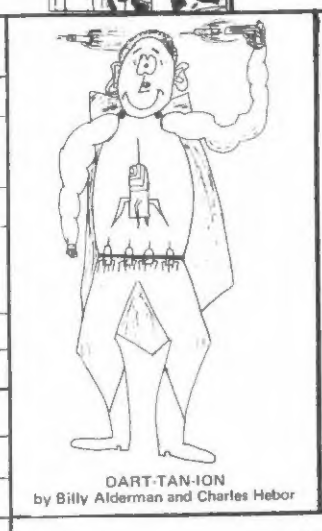
MR. KUNG-FU
by Henry Lin

TALOS
by Ted Heublein

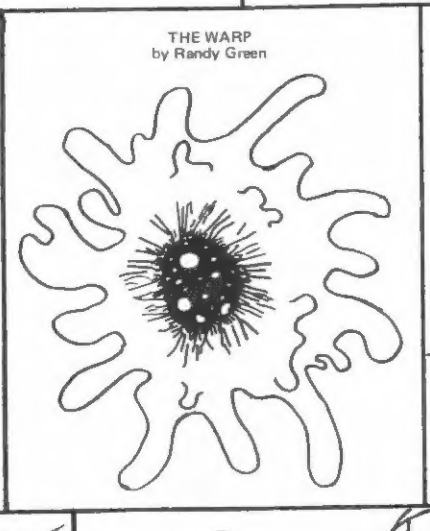
THE HUMAN CRAB
by Randy Canola



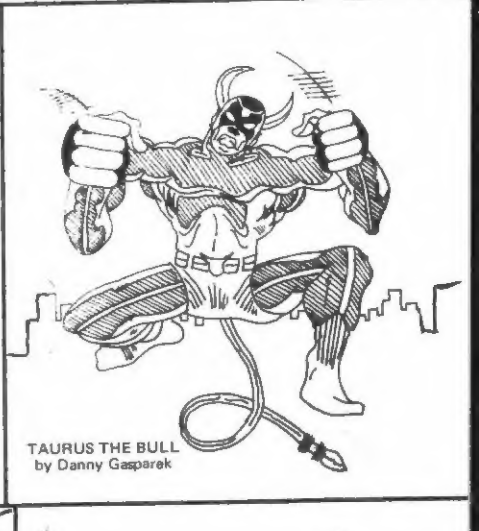
by Mark Betcher



DART-TAN-ION
by Billy Alderman and Charles Hebor



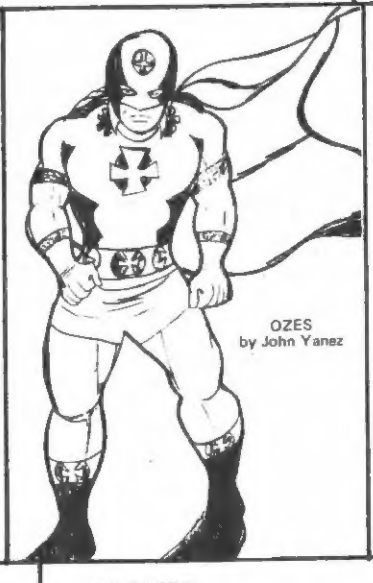
THE WARP
by Randy Green



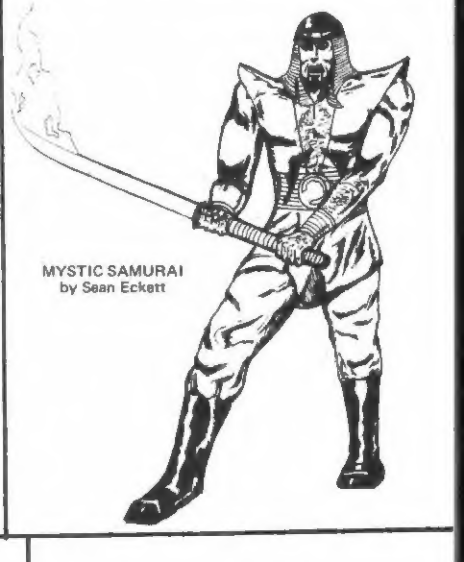
TAURUS THE BULL
by Danny Gasparek

CAPTAIN CANADA
by Grant Miehm

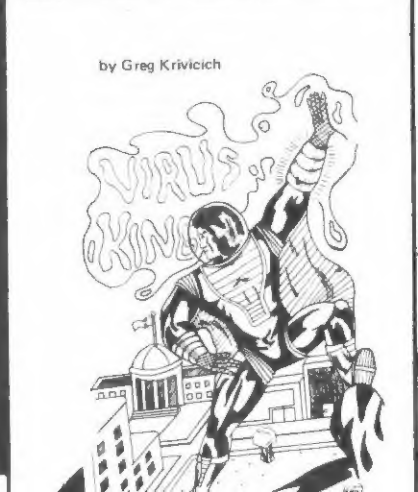
DEATH FIRE
by Pete Denike



OZES
by John Yanez



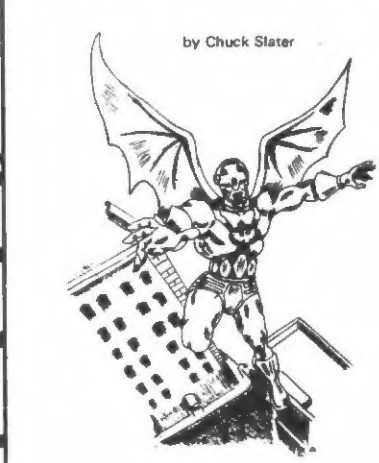
MYSTIC SAMURAI
by Sean Eckett





by Greg Krivicich

THE GRIFFIN
by Frank Lewandowski



by Chuck Slater

The symbol on the far right is the secret insignia on the CIPHER organization. It will identify you to other members of the secret inner society if you cut it out and paste it where it will be easily seen, like on school book covers, or sew a patch like it onto your favorite jeans. See how long it takes you to spot the secret symbol on someone else!

Hold it right there, Marvelite! As a member in good standing of the organization the world has come to know as FOOM, you are about to become an important part of the ultimate underground movement in comic book history. Starting now, at the very moment you hold this issue in your hands, you have become a participant in the special Secret Society that will, from this time on, be known by the code name CIPHER! How will being a priviledged member of this super secret society affect you? Listen carefully! Each month a special TOP PRIORITY MESSAGE will appear on the bullpen page of every Marvel magazine—YET ONLY YOU WILL BE ABLE TO READ IT! The message, containing advance information about the World of Marvel, will be in a **secret code known only to the secret society called CIPHER!** The solution to the coded message will remain a mystery to the remainder of the comic buying public—the secret is **for your eyes only,** so guard it carefully! The Spider-Man Code will be enforced for the next three months only, until the next issue of FOOM appears with a new code (to confound our enemies and the competition). Take a look at the card in my hand! It looks like just another of our word search puzzles (even though there are about a dozen artists and writers' names hidden in the letters), but it is really THE KEY to the first set of cryptographic messages. Now to solve the secret of the special code, hold this page up to a mirror and read the copy below.

| P | T | M | O | M | Z | E | X | G | U |
|---|---|---|---|---|---|---|---|---|---|
| L | S | F | L | A | X | R | W | H | C |
| O | I | T | W | R | N | R | B | T | K |
| O | M | G | E | V | T | W | I | O | L |
| G | E | K | I | R | B | Y | Z | E | J |
| Z | K | A | N | A | A | C | P | K | N |
| S | R | O | Y | G | C | N | T | R | E |
| P | M | B | X | E | I | O | K | N | A |
| I | A | V | O | Q | R | L | I | O | L |
| D | N | F | Q | J | E | S | T | A | N |

Foom and the Pussycat — Don Sprankle

Fold back the corner of the SPECIAL CODE SHEET above—crease it diagonally (away from you) between the two blue dots at the top and side. Then, make a second fold forward in a straight line between the two red dashes. This procedure should result in the formation of a new code square containing 25 letters. Next, write the letters of the alphabet in order from A to Z (but eliminate Y) within the little squares, going from top to bottom in each row beginning with the left column until all the squares are filled. (Don't worry about the missing Y, in this code, Y is Y—clever, huh?) Now you have the secret of the code—simply substitute your letters for the printed ones in coded messages to solve the cipher. Just to make sure you're one of us, hero, we're going to give you the chance to test this nifty new code with the message below. Fill in the blanks provided by substituting the decoding letter for the coded one.

| X | D | D | G | Q | M | D | E | Z | A | Q | M | E | F | F | B | D | T |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

As a super special bonus, the coded message we've given you below is a phrase that will help you remember the Spider-Man Code and use it anytime, anywhere! Now you've got it, foomer! Keep watchin' the bullpen pages for those carefully calculated cryptographic clues! And, if you have the inclination, use the code on your FOOM FRIENDS too!!

| A | B | C | D | E | F | G | H | I | J | B | K | L | F | M |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

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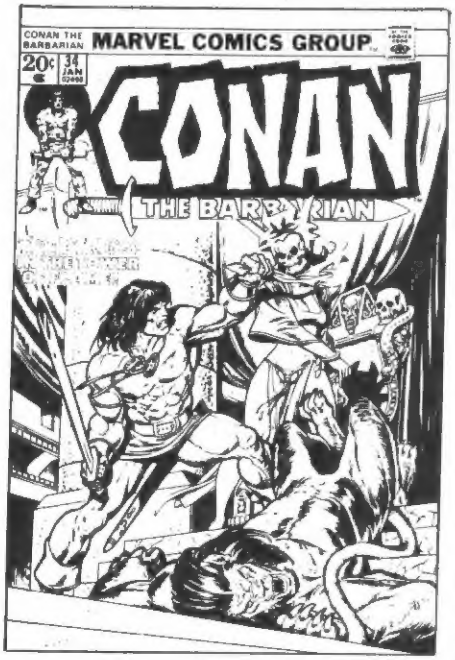
Chick-a-Foom, Chick-a-Foom, Don't You Just Love It! — Ken Meyer

The Three Foometeers – Ken Meyer

# FAR-OUT FANFARE AND INFOOMATION!

Well Foomers, the results are in! After much checking and counting, and many long hours spent with an adding machine and a pencil, the word was released a little while ago that Marvel is now the best-selling comics company in the business. The news delighted and encouraged everyone at the Bullpen, but any celebration was cut short due to the very work load that helped to make Marvel Number One. Congratulations are in order though, to the staff of artists, writers and production people that have contributed to the achievement of this well-deserved honor.

Just as Marvel is the **King of Comics** here




in America, they are similarly overwhelming the isle of Great Britain in a deluge of crazy, cavorting, costumed characters. A third weekly magazine has been added to the English line-up and the early sixties adventures of the Hulk, Spider-Man, the Fantastic Four, The Avengers and others are thrilling the public over there just as they did here in the U.S. Encouraged by the enthusiastic acceptance of the Marvel philosophy in England, Stan and the bullpen are beginning to eye the rest of Europe as a possible outlet for more Marvel Madness. Who knows? Today England, tomorrow . . .

For the time being, due primarily to the tremendous amount of work required of them, the large black and white monster books are going onto a quarterly schedule and **Savage Tales** is to be suspended after its third issue until the sales returns on its 1973 reincarnation come in. The Conan story, by Neal Adams, planned for issue four of **Savage Tales** will be printed in the color **Conan** comic in a few months, as soon as Roy can figure out a way to weave it into the fabric of the Conan legend he is currently building.

Of all the black and white books, **Crazy** seems to be the most enthusiastically received on the newsstand and will probably be reinstated to its bi-monthly basis in the

near future. Some of the features coming up in this madcap humor book from Marvel are spoofs on the latest James Bond movie, titled "Live and Let Spy" by Stu Schwartzburg, Roy Thomas, John Buscema and the Crusty Bunkers, and "McClowns" by Marv Wolfman and Neal Adams. Other features coming up will be Bob Foster's "Moosipatamia," Kelly Freas, "Cockeyed Canvas" parodies of famous paintings, beginning with the famous Dali melting watches, 6 pages of Art Buchwald fumetti funnies, a take-off of the monster caption picture books and an article called "Features We'd Be Crazy to Print."

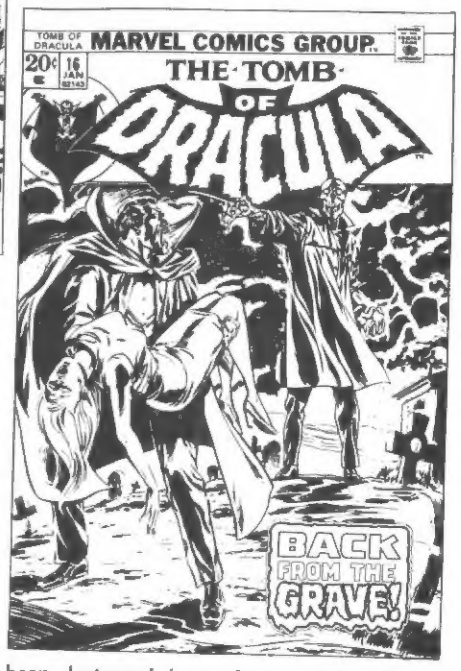
Steve Skeates is going to be doing work for **Crazy** in the future and has already presented Marvel with movie parodies on **High Plaines Drifter, The Last Tango in Paris** and **Soylent Green.** Other Skeates productions for **Crazy** include the "1933 Nostalgia Paraphernalia Catalogue", illustrated by Larry Hama and Ralph Reese.

The current adventures of the color **Conan** in a land resembling medieval China will end in issue 34 and the Cimmerian will be plunged into a desert setting for the adaptation of the tale "Fire of Ashurbanipal." John Buscema is once again doing complete pencils for the strip so that inker Ernie Chua can take a little more time on each job—and because Big John enjoys drawing the Conan exploits.

Mike Ploog and Steve Englehart have thrills aplenty planned for the now dethroned **Kull the Destroyer,** and will be putting him through his paces in the upcoming months. In issue 12, Brule the Spear Slayer is attacked by Kull's sorcerous nemesis, Thulsa Doom. Doom, it seems, is on his way to join one of the concubines that populate the strip to meet a witch who will create a demon to destroy Kull.

You'll never frown with a Foomer around! – Richard Wood Jr.

Mike Ploog is returning to illustrate the adventures of Marvel's hairy hero, **Werewolf by Night.** Marv Wolfman is writing the eerie tales and together they produce some of the most unusual stories ever. In issue 13, a mysterious sorcerer named Taboo captures the werewolf and tries to get ahold of the mystic book of sins, "Darkhold." It seems that Taboo has been searching for the book for over 20 years, ever since Jack Russell's father first stole it to keep the sorceror from turning his son into a monster with powers even greater than his own. The villain is assisted in his evil plans by a familiar, or person from which he draws his power, named Topaz. Unfortunately for everybody, Darkhold has




been destroyed (some issues ago) and the villain unleashes a monster upon the Werewolf. In issue 14, the monster is defeated. Jack Russell learns something startling about his step-father and in the closing panels decides to go to his ancestral home to learn about his real father.

Issue 16 of the **Dracula** color comic offers a weird mystery tale in which a skeleton walks the night when his grave is disturbed by a wealthy, dying man. The skeleton and Dracula provide the bizarre mood and the reasoning for prowling the dark, fog-laden streets of London. In **Dracula** 17, the vampire is stricken with a curious predicament as he must venture once again to Transyl-

Let's Foom it up! – Bert Franks

Foom rides again! – John Bruischat

If I Were A Rich Foom – Billy Heaney

vania to restock on his "native soil" so that he can peacefully rest when the sun is shining. On the way, he "kills" Blade, takes the Eurorail Express and has a curious encounter with a couple who are carrying a strange-looking box. Watch closely and you might even glimpse a cameo appearance by Jack Russell, a.k.a. Werewolf by Night.

Once back in Transylvania, Dracula has a two-part conflict with the Werewolf and then gets himself lost in the Transylvanian Alps in the middle of a blizzard with Rachel van Helsing. Dracula will then make an appearance in issues 8 and 9 of the **Frankenstein** book, as the poor monster stumbles over the sleeping vampire and a battle royale takes place in the tale written by Gary Friedrich and illustrated by John Buscema and John Verporten. An interesting development will occur in the Frankenstein character then, as he loses the ability to speak and can only utter animal-like grunts.

Back in the super hero line of books, Spider-Man is soon going to have his hands full with a couple of new villains called the Punisher and the Jackal. The Punisher is patterned after the one-man, vigilante "Mafia-buster" books that are currently

MARVEL COMICS GROUP
THE TOMB OF DRACULA
A VAMPIRE
SEE, HONEY! THERE'S THE NICE MAN I TOLD YOU ABOUT!
HE SAID HE WANTED TO MEET YOU!!

popular. He is set on Spidey's trail with the idealistic thought that he is destroying a public menace.

Dr. Doom is returning in a 2 or 3 part tale to battle the Fantastic Four for the first time in a couple of years. Doom plans to use a powerful vibro-bomb to bring everyone under his power and is foiled thanks to the appearence of Darkoth. Upcoming plans for the **Fantastic Four** include the resolution of Sue Richards' marital problems and an adventure in which the Sub-Mariner plays a vital role in the future of the F.F.

Steve Englehart will be turning over control of the writing of the **Captain America** strip to Mike Friedrich beginning with issue 169. Steve has plotted several of Cap's adventures in advance however, so the character will continue to follow the Englehart master plan for a few more issues. A great free-for-all will take place in the September issue and the outcome will cause the imprisonment of Captain America for murder. The Falcon, meanwhile, is going to be flown to Wakanda to meet with the Black Panther in the hopes of becoming as super-powerful as his star-spangled partner.

Steve and Bob Brown are going to turn the 119th **Avengers** book into what seems to be the annual Rutland Halloween Parade

issue. This year it is the Collector who is the villain and he unleashes many of his prize "collection pieces" in an effort to confuse and capture our intrepid heroes. Loki becomes involved and in the excitement is driven mad and left behind in the care of poor Tom Fagan, who seems to get stuck in the end just about every year.

After their brief sojourn in Vermont, the Avengers return to find that the menace of Zodiac has returned with a machine designed to kill everyone born under any given zodiacal sign. This marks the beginning of another marathon Avengers' tale stemming from the astrologically-oriented organization of super-criminals

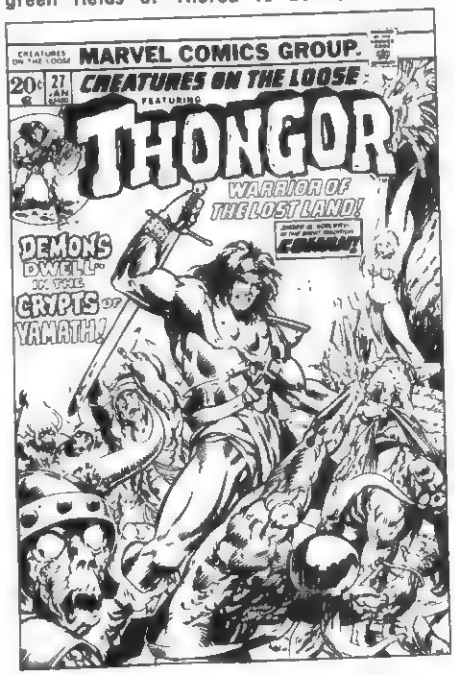
Thor and his fellow Asgardians will be finishing their Black Star series of adventures with issue 220 in an all-out battle with Kragonn and Dracus, the two rulers of the planet Rhun. Author Gerry Conway promises a startling climax and a lead-in to the next 2 or 3 tales in which Thor will be pitted against the mighty Olympian, Hercules.

Iron Man will wrap up his Dr. Spectrum story in issue 66 with an assist from his guest-star, Thor. Eddie March is forced to substitute for Iron Man in part of the story and is almost killed. And as if that weren't enough, Tony Stark notices the first signs of new heart trouble.

Issue 68 of the **Savage Sub-Mariner** finds Namor once again returning home to the fabled city of Atlantis, only to find his people suffering from the effects of a powerful nerve-gas. While the Atlantean scientists look for the cure to the gas, Subby sets out to find a force field to protect his people and his city. When he does return, Namor finds Atlantis in suspend animation and, as Marv Wolfman takes over the writing of this strip, spends the next year or so in search of a cure, alone and angry at mankind once again.

Ka-Zar, Zabu, the Savage Land, Malgato, Paul Reinman and Mike Royer are all involved in the first issue of Ka-Zar's new book. Mike Friedrich handles the writing on this premier tale, and for the first time we learn of the origin of the Savage Land, its people and of the bizarre millennial ritual sacrifices, in which Ka-Zar is to be the next victim.

The first issue of **Man-Thing** will feature a story titled "1, 2, 3, 4,—It All Falls Down," by Steve Gerber and Val Mayerik concluding the tale begun in **Fear** 18. Man-Thing, Jennifer and DaKimh journey to the green fields of Therea to battle for the




palace of the gods while the Nether-Spawn makes a return appearence. The second issue of **Man-Thing** will spotlight a tale called "Nowhere to go but Down," in which a lifelong loser plays an important role. A female refugee from a motorcycle gang makes her attractive presence known to the Thing while a number of traps lie in wait, courtesy of a Mr. F. A. Schist.

Daredevil will be finishing up an old battle in the September issue as he has it out with Terrex, while Angar finally begins to reveal the good side of himself.

**Marvel Premiere** 13 will deal with the second of three parts of a story in which Mordo and Doctor Strange journey into the

FFFF (Fearless Front-Facing Foomer) – Ken Meyer

If the Foom fits, read it! – Lee Cooley

From one Foom lover to another – John Brusche!

past to find Cagliostro, the ancient wizard. Cagliostro, it turns out, is really a scientist from the distant future on his way back in time to be present at the creation of the heavens and the earth, thus establishing himself as God. Frank Brunner handles the art and Steve Englehart the script.

The first issue of **Marvel Two-In-One**, featuring the Thing, will pit the blushing, orange-skinned powerhouse against the slippery, slimy Man-Thing. It seems as though bashful, blue-eyes wants to punch out the swamp creature for stealing his name, when the son of Molecule Man appears and attacks them both. Steve Gerber wrote this one and Gil Kane drew it, the title is, believe it or not, "Strange Things are Happening."

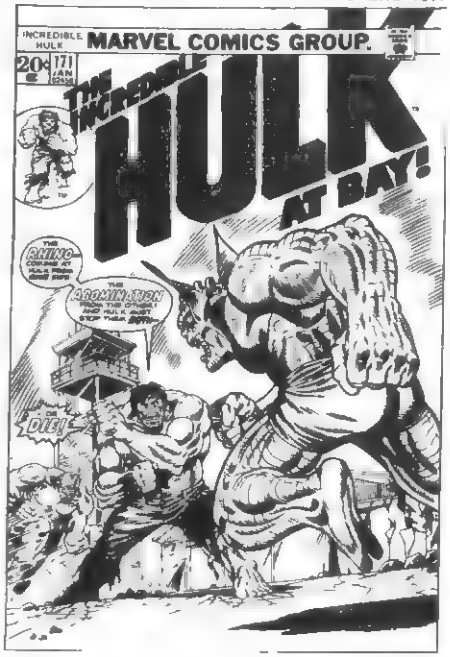
**Fear** number 20 by Mike Friedrich and Paul Gulacy will restate the origin of Morbius and introduce us to a Demon-Priest who takes control over the scientifically-created vampire and sends him on a secret

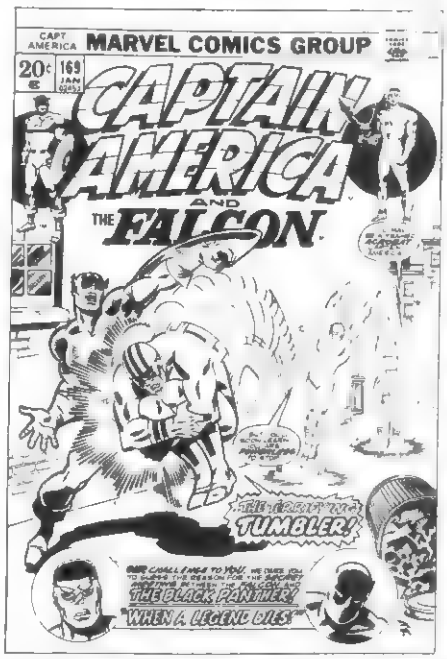
Don't cry over spilt Foom! — Dan Sprankle

mission.

Roy Thomas will once again take over the writing chores of the green-skinned **Hulk** and plans to unleash a number of tales that will bring back some of the great villains of the past. One of the first stories done by Roy will feature the Abomination. The Rhino and the Juggernaut. Next will come the Cobalt Man in a newly-designed costume, after which Roy is considering the idea of doing a guest shot of the Hulk in the land of the Inhumans as a sequel of sorts to the king-sized blockbuster tale that appeared in the **Hulk Annual** 1.

Don McGregor's War of the Worlds series in **Amazing Adventures** seems to be faring quite well as Killraven and his band of Freemen continue to do their best to thwart the aims of the invading Martians. In issue 22, our hero journeys to Washington D.C. when Carmilla Frost tells him that the Martians have made their command post in what used to be the White House. On their way down, however, Killraven and the Freemen are waylaid by a band of mutants who are part of a group of slave raiders led by a cavalier-type of character named Sabre. They also encounter Mint Julip, a female of undisclosed loyalties who helps them to invade the Lincoln Memorial. In issue 23, Killraven is captured, staked out in the catacombs under the White House and left




as live food for the hordes of blood-crazed rats led by a new villain named Rattack. The execution is to be witnessed by all the people on earth by way of a futuristic entertainment device called a Mural-Phonics System, a device that can transmit images and sound directly upon an individual's brain.

Meanwhile, in **Jungle Action** 8, McGregor is writing up a storm in the tale "Malice By Crimson Moonlight" in which the Black Panther faces the ritual tests that he must undergo to become the chief of all the Wakandas. At the same time, a beautiful villainess named Malice invades the palace in an attempt to free Venom from Central Wakanda. Issue 9 will find Gil Kane handling the art chores as the Panther fights his way to an ominous burial site and meets Baron Macabre, a black skeletal figure who is the Spectral Ambassador of the Dark Beyond, a land presided over by King Cadaver, and served by grotesque figures risen from the grave. There is also a murder mystery in this issue as Monica Lynn is framed—all the clues are provided for the who-done-it fans of Marvel.

Len Wein will be taking over the writing reins of the **Defenders** as of issue 12 and, as his first villain, he has chosen the highly popular Xemnu (the original Hulk), and will feature the hairy monstrosity in a tale in which the monster returns once again in an effort to repopulate his planet titled "The Titan Strikes Back."

She's A Grand Old Foom — Billy Haney

Issues 13 and 14 of the **Defenders** will mark an encounter with the Squadron Sinister. In this two-part story, Hyperion sells the planet Earth (for an exorbitant price) to a character named Nebulon, The Celestial Man.

Len promises to have a few surprises in store for us concerning upcoming **Luke Cage—Powerman** tales, but he did reveal that an encounter with a villain called Steeplejack is in the offing, and that Cage will begin efforts to clear his past of the prison record that haunts him. Another girl will enter the strip in the near future and there will be a clash with a new nemesis named Cottenmouth.

In the Spider-Man **Team-Up** book, there will be a number of curious things happening, the most curious being an issue without Spider-Man. Issue 18 will team the Human Torch with the Hulk as an experiment in audience awareness but number 19 will return the web-spinning wonder to

The Monster of Foomenstein — John Bruschat

Let your Foom be your guide! — Bert Franks

his home away from home.

Ka-Zar will be Spidey's partner when he returns and the adventure will take place in the Savage Land, as drawn by Gil Kane. Gil is quite enthusiastic about "lost world" stories and is reportedly putting all he's got into this tale full of dinosaurs, lizards, beast-men and a character named Stegron the Dinosaur Man, replete with scaled plates on his back and a spiked tail.

In future issues of **Marvel Team-Up,** Len would like to guest star such Marvel greats as; Hawkeye, the ex-Avenger, now Defender; Len's own creation, Brother-Voodoo; The Son of Satan and the star of the new book, **Master of Kung-Fu**, Shang-Chi.

**Captain Marvel's** adventures, under the direction of Jim Starlin, will be taking on a new, broader look in the future, as the Cosmic Cube comes into prominance and the Captain gains a type of cosmic awareness, supplementing a general boost in power. Character development is Starlin's

goal, and the introduction of Moon Dragon (from DD) will help to balance the romantic aspects of the strip.

Some of the other developments concerning the **Captain Marvel** book will include the battle between the Captain, Thanos, Iron Man and the Destroyer, the unmasking of Death, a new concept in God, Captain Marvel's battle against the universe, and an alien invasion of the earth, to be resolved in an upcoming issue of the **Avengers** that Starlin will illustrate. With issue 32, Jim will turn the writing end of the strip over to Steve Englehart and begin to approach the Kree warrior's adventures in a new way, using short vignettes to bring fast-paced excitement and high tension to the stories as the characters continue to develop and grow.

The Death character currently lurking in the background of the **Captain Marvel** strip is developing into a feature for one of Marvel's large monster books in the near future. We don't want to give away all the goodies on this one, but we can tell you that Death is responsible for keeping a balance between the forces that be, and is in direct communication with both God and the Devil.

One of Marvel's newest and most exciting comics concerns their experiment in the field of Martial Arts with The Hands of Shang-Chi, **Master of Kung-Fu.** Written by

Steve Englehart and illustrated by Jim Starlin and Al Milgrom, this Kung-Fu title is the brainchild of both Steve and Jim, with inspiration from Sax Rhomer's Fu-Manchu novels and some urging by Roy Thomas.

It was originally Roy's intention to put out a book entitled **Fu-Manchu,** adapting the novels and making full use of the villainous Oriental character. Jim, Steve and Roy on the other hand also wanted to engage in the type of hard-hitting action that is Marvel's trademark. The result was the introduction of Shang-Chi as the son of Fu-Manchu, who, by being pitted against his father's evil ways, provides the continual conflict that will pervade the stories. To start off this series, Fu-Manchu sends Shang out to kill Dr. Petrie, but upon completing his mission, he is confronted by an eighty-year old, wheelchair-confined Nayland Smith. Smith informs Shang of his father's past and, for the first time, makes him aware of his father's crimes, he leaves angry and confused. Confronting his mother with his new-found knowledge, Shang is dumbfounded to hear her confirm Smith's story and sets off to have it out with Fu, who immediately unleashes five Sumo wrestlers upon his son. Vanquishing all five, Shang discovers that his father has escaped threatening the life of his own son, should their paths ever cross again.

In the next tale, Shang acquires a costume of sorts and engages in conflict with a weird shadowy nemesis. In the following

story, Nayland Smith returns in a sinister house of death with a small task force, bent upon avenging Petrie's death and ridding the world of Fu-Manchu.

Although originally intended as a period piece, the contemporary success of the popular Martial Arts films was chosen as a means with which the reader could more easily identify.

Starlin will be handling the art on this latest Marvel blockbuster until it gets going, then plans to just do the layouts so that he can devote more time to his pet project, **Captain Marvel.** Meanwhile, Jim is busily out doing research and taking photographs of houses and places of interest that will eventually find a place in the Kung-Fu book (he's such a stickler for realism).

Don't forget to watch the bullpen pages for the fabulous Foom secret code and keep on buying Marvel the first and the best.

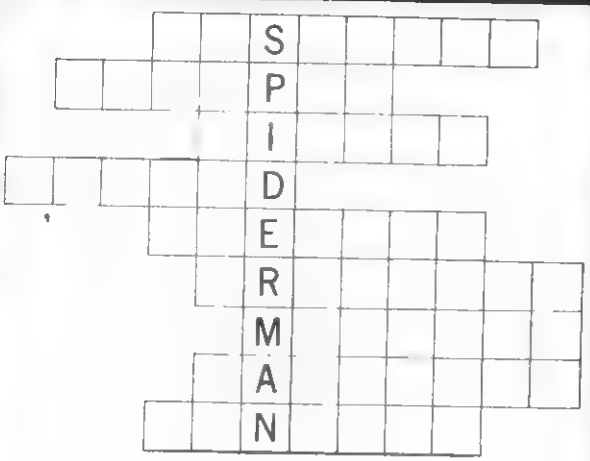
Ya, Ya, Ya, Foom! — Ken Meyer

# SPIDEY SCRAMBLE

Heads up, gang! Here's another far out FOOM FUN PAGE! Start here with the SPIDEY SCRAMBLE an' see how many words you can find in the name SPIDER MAN! Take alternate turns with a pal and see who gets stuck first. Then move on to the WORD CROSS where you fill in the blanks, using the clues provided below. The clues, by the way, all hint at some villain I've fought in the past! Finally, we've got the fantastic Foom SKIL-O GRAM. The funny lookin' scramble of squares is really a picture of one of Marvel's covortin' comic characters in disguise. Redraw each square in its proper position on the grid at the right and amaze yourself with your artistic brilliance! If you need any help, I'll be waitin' for you on page 31 with the answers! Till then keep your webs untangled!!

Ding, Dong, The Foom is Dead — Bob Smith

To Foom, it may concern! — John Brunschel

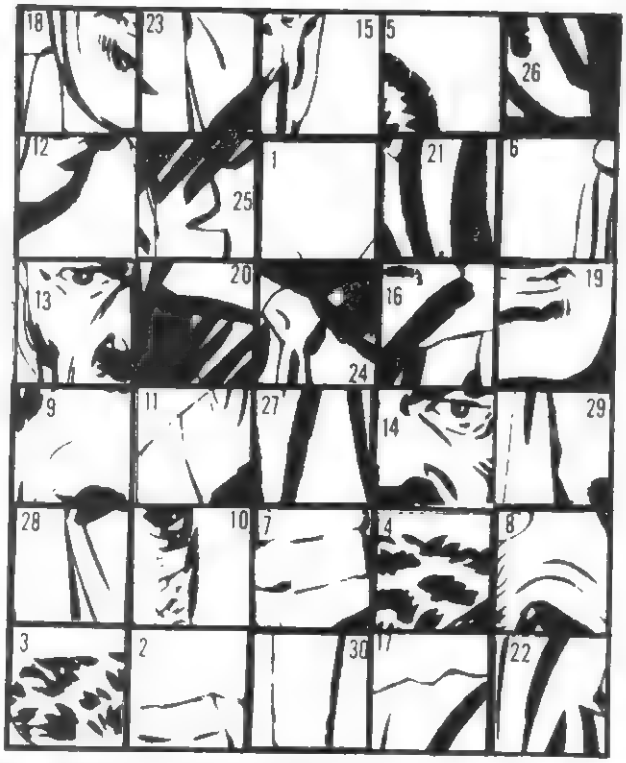



1 He made the change from super special effects man to super villain!
2 The eight-armed enemy of the law!
3 He's made a monkey of Spidey more than once!
4 A real snake in the grass!
5 A shocking super villain!
6 Always gives Spidey a real pasting!
7 Villain with an insatiable thirst for blood!
8 The ruthless bounder from down under!
9 The road to crime was right down his alley!

# WORD CROSS

Kung Foom — Don Sprankle

# SKIL-O-GRAM

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| 21 | 22 | 23 | 24 | 25 |
| 26 | 27 | 28 | 29 | 30 |

Foomers all stick together! — Richard Wood Jr

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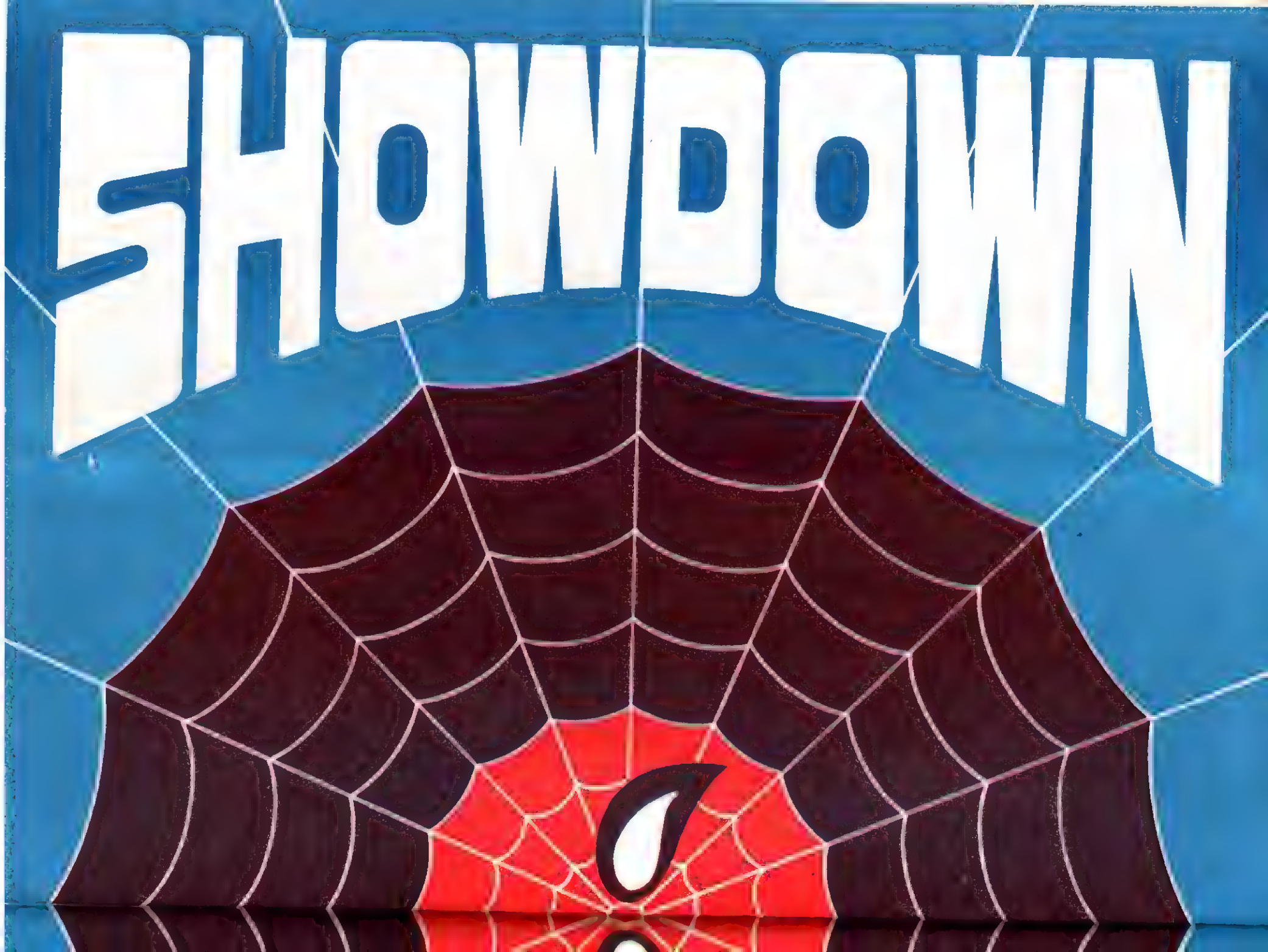

SHOWDOWN

Look out, Marvelite—'cause in the next few seconds, you're gonna try your luck at being a super good guy or a super bad guy in this new action-strategy thriller game we call SPIDER-MAN SHOWDOWN. Here's your chance to give your friendly neighborhood wall-crawler a helping hand against the forces of evil—or else be a rogue

SPIDER-MAN SHOWDOWN is a game played by two opponents, each with four markers. Flip a coin to decide who's on what side and get set for your first encounter. Consider the four markers against Spidey as a quartet of TOUGH LOOKIN' MUGS (pennies, dimes or buttons will do). Think of the four markers on Spidey's side as a handful of SPIDER SIGNAL-TRACERS (red buttons are fun). Line up the markers, alternating one for each player, any-

(stay inside the dark purple—the blue and red areas are out of bounds). The object of the game is to line up a set of four markers pointing

board's center. Both players try to line up their pieces by moving each one space at a time in any direction. Jumping over your own or your opponent's markers is permitted (even encouraged). If all the Spider Tracers form a row first, they win—by pointing Spider-Man on a path straight to the criminal's lair. If the opposition's markers line up, they've

hideaway and caught him with his webs down. That's now it's done—now plot, scheme and maneuver to confound and confuse the enemy while working your markers into a straight line, but remember to KEEP YOUR OPPONENT FROM FORMING HIS by blocking his line with your pieces. O.K. pilgrim! You know the rules and are ready to go forth, holding high the banner of Marvel in the grandest manner, prepared to fight for Aunt May, apple pie, Mary Jane and the American way! Excelsior!!

**AMAZING FANTASY**

| NUMBER | DATE | TITLE | WRITER | PENCILS | INKS | PP |
|---|---|---|---|---|---|---|
| 15 | 8/62 | *Spider-Man* | Stan Lee | Steve Ditko | Steve Ditko | 11 |

**THE AMAZING SPIDER-MAN**

| NUMBER | DATE | TITLE | WRITER | PENCILS | INKS | PP |
|---|---|---|---|---|---|---|
| 1 | 3/63 | *Spider-Man* | Stan Lee | Steve Ditko | Steve Ditko | 14 |
| | | *Spider-Man vs. The Chameleon* | Stan Lee | Steve Ditko | Steve Ditko | 10 |
| 2 | 5/63 | *Duel To The Death With The Vulture* | Stan Lee | Steve Ditko | Steve Ditko | 14 |
| | | *The Uncanny Threat Of The Terrible Thinker* | Stan Lee | Steve Ditko | Steve Ditko | 10 |
| 3 | 7/63 | *Doctor Octopus* | Stan Lee | Steve Ditko | Steve Ditko | 21 |
| 4 | 9/63 | *Nothing Can Stop The Sandman* | Stan Lee | Steve Ditko | Steve Ditko | 21 |
| 5 | 10/63 | *Marked For Destruction By Doctor Doom* | Stan Lee | Steve Ditko | Steve Ditko | 21 |
| 6 | 11/63 | *Face-To-Face With The Lizard* | Stan Lee | Steve Ditko | Steve Ditko | 21 |
| 7 | 12/63 | *The Return Of The Vulture* | Stan Lee | Steve Ditko | Steve Ditko | 21 |
| 8 | 1/64 | *The Terrible Threat Of The Living Brain* | Stan Lee | Steve Ditko | Steve Ditko | 17 |
| | | *Spider-Man Tackles The Torch* | Stan Lee | Jack Kirby | Steve Ditko | 6 |
| 9 | 2/64 | *The Man Called Electro* | Stan Lee | Steve Ditko | Steve Ditko | 22 |
| 10 | 3/64 | *The Enforcers* | Stan Lee | Steve Ditko | Steve Ditko | 22 |
| 11 | 4/64 | *Turning Point* | Stan Lee | Steve Ditko | Steve Ditko | 21 |
| 12 | 5/64 | *Unmasked By Doctor Octopus* | Stan Lee | Steve Ditko | Steve Ditko | 22 |
| 13 | 6/64 | *The Menace Of Mysterio* | Stan Lee | Steve Ditko | Steve Ditko | 22 |
| 14 | 7/64 | *The Grotesque Adventure Of The Green Goblin* | Stan Lee | Steve Ditko | Steve Ditko | 22 |
| 15 | 8/64 | *Kraven, The Hunter* | Stan Lee | Steve Ditko | Steve Ditko | 22 |
| 16 | 9/64 | *Duel With Daredevil* | Stan Lee | Steve Ditko | Steve Ditko | 22 |
| 17 | 10/64 | *The Return Of The Green Goblin* | Stan Lee | Steve Ditko | Steve Ditko | 22 |
| 18 | 11/64 | *The End Of Spider-Man* | Stan Lee | Steve Ditko | Steve Ditko | 22 |
| 19 | 12/64 | *Spidey Strikes Back* | Stan Lee | Steve Ditko | Steve Ditko | 22 |
| 20 | 1/65 | *The Coming Of The Scorpion* | Stan Lee | Steve Ditko | Steve Ditko | 20 |
| 21 | 2/65 | *Where Flies The Beetle* | Stan Lee | Steve Ditko | Steve Ditko | 20 |
| 22 | 3/65 | *The Clown And His Masters Of Menace* | Stan Lee | Steve Ditko | Steve Ditko | 20 |
| 23 | 4/65 | *The Goblin And The Gangsters* | Stan Lee | Steve Ditko | Steve Ditko | 20 |
| 24 | 5/65 | *Spider-Man Goes Mad* | Stan Lee | Steve Ditko | Steve Ditko | 20 |
| 25 | 6/65 | *Captured By J. Jonah Jameson* | Stan Lee/ Steve Ditko | Steve Ditko | Steve Ditko | 20 |
| 26 | 7/65 | *The Man In The Crime Master's Mask* | Stan Lee/ Steve Ditko | Steve Ditko | Steve Ditko | 20 |
| 27 | 8/65 | *Bring Back My Goblin To Me* | Stan Lee/ Steve Ditko | Steve Ditko | Steve Ditko | 20 |
| 28 | 9/65 | *The Menace Of The Molten Man* | Stan Lee/ Steve Ditko | Steve Ditko | Steve Ditko | 20 |
| 29 | 10/65 | *Never Step On A Scorpion* | Stan Lee/ Steve Ditko | Steve Ditko | Steve Ditko | 20 |
| 30 | 11/65 | *The Claws Of The Cat* | Stan Lee/ Steve Ditko | Steve Ditko | Steve Ditko | 20 |
| 31 | 12/65 | *If This Be My Destiny* | Stan Lee | Steve Ditko | Steve Ditko | 20 |
| 32 | 1/66 | *Man On A Rampage* | Stan Lee/ Steve Ditko | Steve Ditko | Steve Ditko | 20 |
| 33 | 2/66 | *The Final Chapter* | Stan Lee/ Steve Ditko | Steve Ditko | Steve Ditko | 20 |
| 34 | 3/66 | *The Thrill Of The Hunt* | Stan Lee/ Steve Ditko | Steve Ditko | Steve Ditko | 20 |
| 35 | 4/66 | *The Molten Man Regrets* | Stan Lee/ Steve Ditko | Steve Ditko | Steve Ditko | 20 |
| 36 | 5/66 | *When Falls The Meteor* | Stan Lee/ Steve Ditko | Steve Ditko | Steve Ditko | 20 |
| 37 | 6/66 | *Once Upon A Time There Was A Robot* | Stan Lee/ Steve Ditko | Steve Ditko | Steve Ditko | 20 |
| 38 | 7/66 | *Just A Guy Named Joe* | Stan Lee/ Steve Ditko | Steve Ditko | Steve Ditko | 20 |
| 39 | 8/66 | *How Green Was My Goblin* | Stan Lee | John Romita | Mike Esposito | 20 |
| 40 | 9/66 | *Spidey Saves The Day* | Stan Lee | John Romita | Mike Esposito | 20 |
| 41 | 10/66 | *The Horns Of The Rhino* | Stan Lee | John Romita | Mike Esposito | 20 |
| 42 | 11/66 | *The Birth Of A Super-Hero* | Stan Lee | John Romita | John Romita | 20 |
| 43 | 12/66 | *Rhino On The Rampage* | Stan Lee | John Romita | John Romita | 20 |
| 44 | 1/67 | *When Crawls The Lizard* | Stan Lee | John Romita | John Romita | 20 |
| 45 | 2/67 | *Spidey Smashes Out* | Stan Lee | John Romita | John Romita | 20 |
| 46 | 3/67 | *The Sinister Shocker* | Stan Lee | John Romita | John Romita | 20 |
| 47 | 4/67 | *In The Hands Of The Hunter* | Stan Lee | John Romita | John Romita | 20 |
| 48 | 5/67 | *The Wings Of The Vulture* | Stan Lee | John Romita | John Romita | 20 |
| 49 | 6/67 | *From The Depths Of Defeat* | Stan Lee | John Romita | John Romita | 20 |
| 50 | 7/67 | *Spider-Man No More* | Stan Lee | John Romita | John Romita | 20 |
| 51 | 8/67 | *In The Clutches Of The Kingpin* | Stan Lee | John Romita | Mike Esposito | 20 |
| 52 | 9/67 | *To Die A Hero* | Stan Lee | John Romita | Mike Esposito | 20 |
| 53 | 10/67 | *Enter: Dr. Octopus* | Stan Lee | John Romita | Mike Esposito | 20 |
| 54 | 11/67 | *The Tentacles And The Trap* | Stan Lee | John Romita | Mike Esposito | 20 |
| 55 | 12/67 | *Doc Ock Wins* | Stan Lee | John Romita | Mike Esposito | 20 |
| 56 | 1/68 | *Disaster* | Stan Lee | John Romita | Mike Esposito | 20 |
| 57 | 2/68 | *The Coming Of Ka-Zar* | Stan Lee | John Romita/ Don Heck | Mike Esposito | 20 |
| 58 | 3/68 | *To Kill A Spider-Man* | Stan Lee | John Romita/ Don Heck | Mike Esposito | 20 |
| 59 | 4/68 | *The Brand Of The Brainwasher* | Stan Lee | John Romita/ Don Heck | Mike Esposito | 20 |
| 60 | 5/68 | *O, Bitter Victory* | Stan Lee | John Romita/ Don Heck | Mike Esposito | 20 |
| 61 | 6/68 | *What A Tangled Web We Weave* | Stan Lee | John Romita/ Don Heck | Mike Esposito | 20 |
| 62 | 7/68 | *Make Way For Medusa* | Stan Lee | John Romita/ Don Heck | Mike Esposito | 20 |

**THE AMAZING SPIDER-MAN**

| | | | | | | |
|---|---|---|---|---|---|---|
| 63 | 8/68 | *Wings In The Night* | Stan Lee | John Romita/ Don Heck | Mike Esposito | 20 |
| 64 | 9/68 | *The Vulture's Prey* | Stan Lee | John Romita/ Don Heck | Mike Esposito | 20 |
| 65 | 10/68 | *The Impossible Escape* | Stan Lee | John Romita/ Jim Mooney | Jim Mooney | 20 |
| 66 | 11/68 | *The Madness Of Mysterio* | Stan Lee | John Romita/ Don Heck | Mike Esposito | 20 |
| 67 | 12/68 | *To Squash A Spider* | Stan Lee | John Romita | Jim Mooney | |
| 68 | 1/69 | *Crisis On The Campus* | Stan Lee | John Romita/ Jim Mooney | Jim Mooney | 20 |
| 69 | 2/69 | *Mission: Crush The Kingpin* | Stan Lee | John Romita/ Jim Mooney | Jim Mooney | 20 |
| 70 | 3/69 | *Spider-Man Wanted* | Stan Lee | John Romita/ Jim Mooney | Jim Mooney | 20 |
| 71 | 4/69 | *The Speedster And The Spider* | Stan Lee | John Romita/ Jim Mooney | Jim Mooney | 20 |
| 72 | 5/69 | *Rocked By The Shocker* | Stan Lee | John Romita/ John Buscema | Jim Mooney | 20 |
| 73 | 6/69 | *The Web Closes* | Stan Lee | John Romita/ Jim Mooney/ John Buscema | Jim Mooney | 20 |
| 74 | 7/69 | *If This Be Bedlam* | Stan Lee | John Romita/ Jim Mooney | Jim Mooney | 20 |
| 75 | 8/69 | *Death Without Warning* | Stan Lee | John Romita/ Jim Mooney | Jim Mooney | 20 |
| 76 | 9/69 | *The Lizard Lives* | Stan Lee | Jim Mooney/ John Buscema | Jim Mooney | 20 |
| 77 | 10/69 | *In The Blaze Of Battle* | Stan Lee/ John Romita | Jim Mooney/ John Buscema | Jim Mooney | 20 |
| 78 | 11/69 | *The Night Of The Prowler* | Stan Lee/ John Romita | Jim Mooney/ John Buscema | Jim Mooney | 20 |
| 79 | 12/69 | *To Prowl No More* | Stan Lee | Jim Mooney/ John Buscema | Jim Mooney | 20 |
| 80 | 1/70 | *On The Trail Of The Chameleon* | Stan Lee | John Romita/ Jim Mooney/ John Buscema | Jim Mooney | 20 |
| 81 | 2/70 | *The Coming Of The Kangaroo* | Stan Lee/ John Romita | Jim Mooney/ John Buscema | Jim Mooney | 20 |
| 82 | 3/70 | *And Then Came Electro* | Stan Lee | John Romita | Jim Mooney | 20 |
| 83 | 4/70 | *The Schemer* | Stan Lee | John Romita | Mike Esposito | 20 |
| 84 | 5/70 | *The Kingpin Strikes Back* | Stan Lee | John Romita/ John Buscema | Jim Mooney | 19 |
| 85 | 6/70 | *The Secret Of The Schemer* | Stan Lee | John Romita/ Jim Mooney/ John Buscema | Jim Mooney | 19 |
| 86 | 7/70 | *Beware The Black Widow* | Stan Lee | John Romita/ Jim Mooney | Jim Mooney | 19 |
| 87 | 8/70 | *Unmasked At Last* | Stan Lee | John Romita/ Jim Mooney | Jim Mooney | 19 |
| 88 | 9/70 | *The Arms Of Doctor Octopus* | Stan Lee | John Romita | Jim Mooney | 19 |
| 89 | 10/70 | *Doc Ock Lives* | Stan Lee | Gil Kane | John Romita | 19 |
| 90 | 11/70 | *And Death Shall Come* | Stan Lee | Gil Kane | John Romita | 19 |
| 91 | 12/70 | *To Smash The Spider* | Stan Lee | Gil Kane | John Romita | 19 |
| 92 | 1/71 | *When Iceman Attacks* | Stan Lee | Gil Kane | John Romita | 19 |
| 93 | 2/71 | *The Lady And The Prowler* | Stan Lee | John Romita | John Romita | 19 |
| 94 | 3/71 | *On The Wings Of Death* | Stan Lee | John Romita | Sal Buscema | 19 |
| 95 | 4/71 | *Trap For A Terrorist* | Stan Lee | John Romita | Sal Buscema | 19 |
| 96 | 5/71 | *And Now, The Goblin* | Stan Lee | Gil Kane | John Romita | 19 |
| 97 | 6/71 | *In The Grip Of The Goblin* | Stan Lee | Gil Kane | Frank Giacoia | 19 |
| 98 | 7/71 | *The Goblin's Last Gasp* | Stan Lee | Gil Kane | Frank Giacoia | 19 |
| 99 | 8/71 | *A Day In The Life Of . . .* | Stan Lee | Gil Kane | Frank Giacoia | 19 |
| 100 | 9/71 | *The Spider Or The Man?* | Stan Lee | Gil Kane | Frank Giacoia | 19 |
| 101 | 10/71 | *A Monster Called Morbius* | Roy Thomas | Gil Kane | Frank Giacoia | 20 |
| 102 | 11/71 | *Vampire At Large* | Roy Thomas | Gil Kane | Frank Giacoia | 12 |
| | | *The Way It Began* | Roy Thomas | Gil Kane | Frank Giacoia | 11 |
| | | *The Curse And The Cure* | Roy Thomas | Gil Kane | Frank Giacoia | 12 |
| 103 | 12/71 | *Walk In The Savage Land* | Roy Thomas | Gil Kane | Frank Giacoia | 12 |
| | | *Gog* | Roy Thomas | Gil Kane | Frank Giacoia | 12 |
| 104 | 1/72 | *The Beauty And The Brute* | Roy Thomas | Gil Kane | Frank Giacoia | 21 |
| 105 | 2/72 | *The Spider Slayer* | Stan Lee | Gil Kane | Frank Giacoia | 22 |
| 106 | 3/72 | *Squash Goes The Spider* | Stan Lee | John Romita | Frank Giacoia | 21 |
| 107 | 4/72 | *Spidey Smashes Through* | Stan Lee | John Romita | Frank Giacoia | 21 |
| 108 | 5/72 | *Vengeance From Vietnam* | Stan Lee | John Romita | John Romita/ Tony Mortellaro | 21 |
| 109 | 6/72 | *Enter: Dr. Strange* | Stan Lee | John Romita | John Romita/ Tony Mortellaro | 21 |
| 110 | 7/72 | *The Birth Of The Gibbon* | Stan Lee | John Romita | John Romita/ Tony Mortellaro | 20 |
| 111 | 8/72 | *To Stalk A Spider* | Gerry Conway | John Romita | John Romita/ Tony Mortellaro | 20 |
| 112 | 9/72 | *Spidey Cops Out* | Gerry Conway | John Romita | John Romita/ Tony Mortellaro | 20 |
| 113 | 10/72 | *They Call The Doctor: Octopus* | Gerry Conway | John Romita | John Romita/ Jim Starlin/ Tony Mortellaro | 20 |
| 114 | 11/72 | *Who The Heck Is Hammerhead* | Gerry Conway | John Romita | John Romita/ Jim Starlin/ Tony Mortellaro | 20 |

**THE AMAZING SPIDER-MAN**

| | | | | | | |
|---|---|---|---|---|---|---|
| 115 | 12/72 | *The Last Battle* | Gerry Conway | John Romita | John Romita/ Tony Mortellaro | 20 |
| 116 | 1/73 | *Suddenly, The Smasher* | Gerry Conway | John Romita | John Romita/ Tony Mortellaro | 20 |
| 117 | 2/73 | *The Deadly Designs Of The Disrupter* | Gerry Conway | John Romita | John Romita/ Tony Mortellaro | 20 |
| 118 | 3/73 | *Countdown To Chaos* | Gerry Conway | John Romita | John Romita/ Tony Mortellaro | 20 |
| 119 | 4/73 | *The Gentleman's Name Is Hulk* | Gerry Conway | John Romita | John Romita | 20 |
| 120 | 5/73 | *The Fight And The Fury* | Gerry Conway | Gil Kane/ Paul Reinman | John Romita/ Tony Mortellaro | 20 |
| 121 | 6/73 | *The Night Gwen Stacy Died* | Gerry Conway | Gil Kane | John Romita/ Tony Mortellaro | 20 |
| 122 | 7/73 | *The Goblin's Last Stand* | Gerry Conway | Gil Kane | John Romita/ Tony Mortellaro | 20 |
| 123 | 8/73 | *Just A Man Named Cage* | Gerry Conway | Gil Kane/ John Romita | John Romita/ Tony Mortellaro | 19 |
| 124 | 9/73 | *The Mark Of The Man-Wolf* | Gerry Conway | Gil Kane | John Romita/ Tony Mortellaro | 19 |
| 125 | 10/73 | *Wolfhunt* | Gerry Conway | Ross Andru | John Romita/ Tony Mortellaro | 19 |

**THE SPECTACULAR SPIDER-MAN**

| NUMBER | DATE | TITLE | WRITER | PENCILS | INKS | PP |
|---|---|---|---|---|---|---|
| 1 | 7/68 | *Lo, This Monster In The Beginning* | Stan Lee | John Romita | Jim Mooney | 52 |
| 2 | 11/68 | *The Goblin Lives* | Stan Lee | Larry Lieber | Bill Everett | 10 |
| | | | Stan Lee | John Romita | Jim Mooney | 58 |

**THE AMAZING SPIDER-MAN (ANNUAL)**

| NUMBER | DATE | TITLE | WRITER | PENCILS | INKS | PP |
|---|---|---|---|---|---|---|
| 1 | 1964 | *The Sinister Six* | Stan Lee | Steve Ditko | Steve Ditko | 41 |
| | | *The Secrets Of Spider-Man* | Stan Lee | Steve Ditko | Steve Ditko | 9 |
| | | *How Stan Lee And Steve Ditko Create Spider-Man* | Stan Lee | Steve Ditko | Steve Ditko | 3 |
| 2 | 1965 | *The Wondrous World of Dr. Strange* | Stan Lee | Steve Ditko | Steve Ditko | 20 |
| | | *"Spider-Man" (from Spider-Man #1)* | | | | |
| | | *"The Uncanny Threat Of The Terrible Thinker" (from Spider-Man #2)* | | | | |
| | | *"Marked For Destruction By Dr. Doom" (from Spider-Man #5)* | | | | |
| 3 | 11/66 | *To Become An Avenger* | Stan Lee | John Romita/ Don Heck | Mike Esposito | 21 |
| | | *"Turning Point" (from Spider-Man #11)* | | | | |
| | | *"Unmasked By Dr. Octopus" (from Spider-Man #12)* | | | | |
| 4 | 11/67 | *The Web And The Flame* | Stan Lee | Larry Lieber | Mike Esposito | 41 |
| | | *The Coffee Bean Barn* | Stan Lee | Larry Lieber | Mike Esposito | 13 |
| 5 | 11/68 | *The Parents Of Peter Parker* | Stan Lee/ John Romita | Larry Lieber | Mike Esposito | 40 |
| 6 | 11/69 | *"The Sinister Six" (from Spider-Man Annual #1)* | | | | |
| | | *"The Fabulous Fantastic Four Meet Spider-Man" (from Fantastic Four Annual #1)* | | | | |
| | | *"Spider-Man Tackles The Torch" (from Spider-Man #8)* | | | | |
| 7 | 12/70 | *Spider-Man vs. The Chameleon" (from Spider-Man #1)* | | | | |
| | | *"Duel To Death With The Vulture" (from Spider-Man #2)* | | | | |
| | | *"Just A Guy Named Joe" (from Spider-Man #38)* | | | | |
| 8 | 12/71 | *The Sinister Shocker" (from Spider-Man #46)* | | | | |
| | | *"On The Trail Of Spider-Man" (from Tales To Astonish #57)* | | | | |
| | | *"Spider-Man No More" (from Spider-Man #50)* | | | | |
| 9 | 1973 | *"The Goblin Lives" (from The Spectacular Spider-Man #2)* | | | | |

**MARVEL SUPERHEROS**

| NUMBER | DATE | TITLE | WRITER | PENCILS | INKS | PP |
|---|---|---|---|---|---|---|
| 14 | 5/68 | *The Reprehensible Riddle Of The Sorcerer* | Stan Lee | Ross Andru | Bill Everett | 20 |

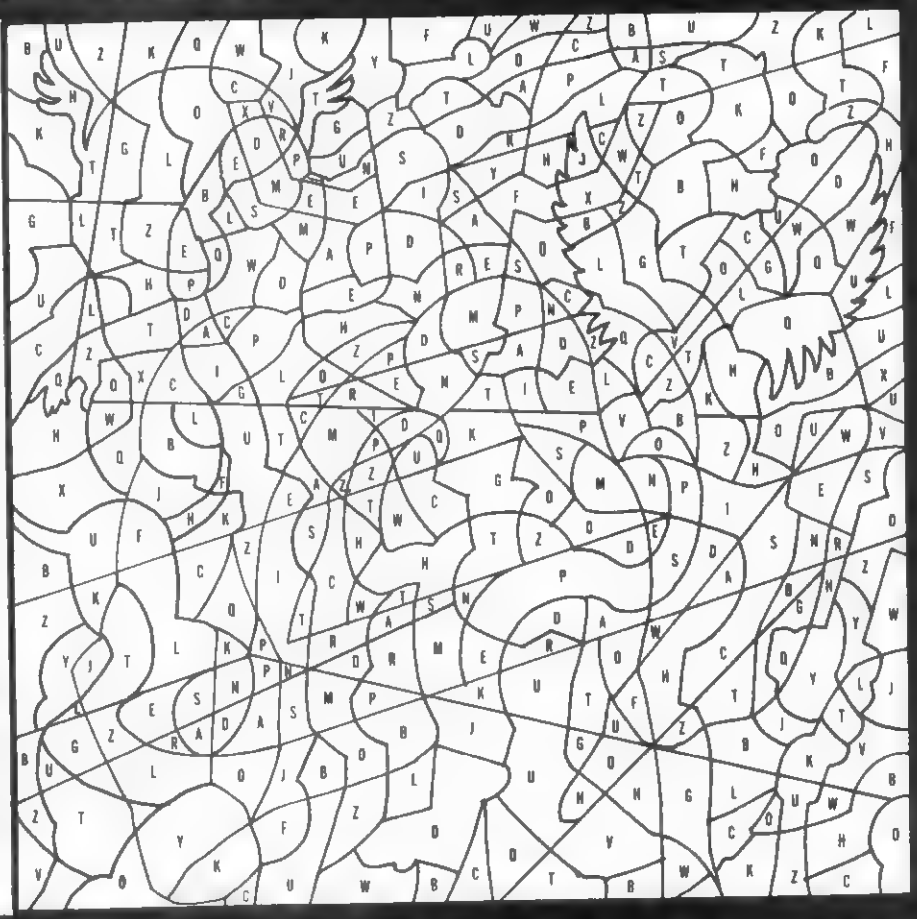
**MARVEL TEAM-UP (co-starring Spider-Man)**

| NUMBER | DATE | TITLE | WRITER | PENCILS | INKS | PP |
|---|---|---|---|---|---|---|
| 1 | 3/72 | *Have Yourself A Sandman Little Christmas (with Human Torch)* | Roy Thomas | Ross Andru | Mike Esposito | 21 |
| 2 | 5/72 | *And Spidey Makes Four (with Human Torch)* | Gerry Conway | Ross Andru | Jim Mooney | 21 |
| 3 | 7/72 | *The Power To Purge (with Human Torch)* | Gerry Conway | Ross Andru | Frank Giacoia | 21 |
| 4 | 9/72 | *And Then, The X-Men (with The X-Men)* | Gerry Conway | Gil Kane | Steve Mitchell | 20 |
| 5 | 11/72 | *A Passion Of The Mind (with The Vision)* | Gerry Conway | Gil Kane | Mike Esposito | 20 |
| 6 | 1/73 | *As Those Who Will Not See (with the Thing)* | Gerry Conway | Gil Kane | Mike Esposito | 20 |
| 7 | 3/73 | *A Hitch In Time (with Thor)* | Gerry Conway | Ross Andru | Jim Mooney | 20 |
| 8 | 4/73 | *The Man-Killer Moves At Midnight (with the Cat)* | Gerry Conway | Jim Mooney | Jim Mooney | 20 |
| 9 | 5/73 | *The Tomorrow War (with Iron Man)* | Gerry Conway | Ross Andru | Frank Bolle | 20 |
| 10 | 6/73 | *Time Bomb (with Human Torch)* | Gerry Conway | Jim Mooney | Frank Giacoia | 20 |
| 11 | 7/73 | *The Doomsday Gambit (with Inhumans)* | Len Wein/ Gerry Conway | Jim Mooney | Mike Esposito | 19 |
| 12 | 8/73 | *Wolf At Bay (with Werewolf)* | Len Wein, Gerry Conway | Ross Andru | Don Perlin | 19 |
| 13 | 9/73 | *The Granite Sky (with Captain America)* | Len Wein | Gil Kane | Frank Giacoia | 20 |

All in the Foamily — Frank S. Lovece

# SUPER FILL-IN

Surprise, heroes! Here's a BONUS FUN AND PUZZLE PAGE beginning with a SUPER FILL-IN PUZZLE! Simply fill in with a pencil, all the letters that are found in the name SPIDER-MAN, leaving all the other lettered spaces empty and see who magically appears. After you solve that little gem, move on to the AMAZING ANAGRAMS where you must rearrange the letters in each to spell out the names of thirty Marvel characters! Finally, we present you with the latest of FOOM's way-out, Wacky WORD PYRAMIDS! Just follow the clues provided, adding a single letter at a time until you have the name of one of Marvel's groups or characters. Don't worry about getting stuck on any of these brain-teasers; you can just turn to page 31 and get the answers! And don't feel too bad if you do. Most of the blushin' bullpen had to peek at the page themselves!!



On a Bicycle Built for Foom — Billy Haney

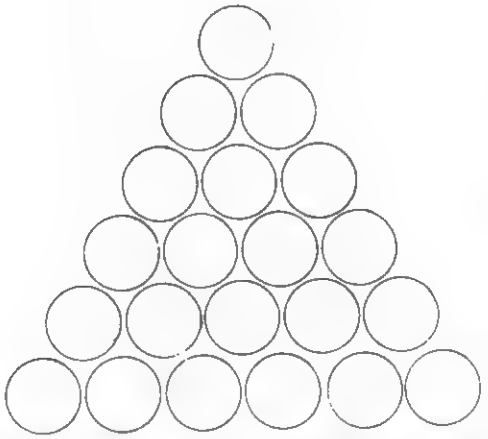
Lost in Foom — Ken Meyer

# ANAGRAMS

1 Oram Nin
2 Nay Heek
3 Ferlus Rivers
4 King K. Blatch
5 Plyc Soc
6 Dave Cogas
7 Ulag Kece
8 David Reel
9 Ma Taning
10 Sven Egra
11 Tod Serrey
12 Vern Tampacila
13 Wally Jotceek
14 Thor Manchu
15 Marge Llirv
16 Charles T. Wict
17 Damp Resin
18 Berni Ursam
19 Boll Tabck
20 Fred Seden
21 Rick Quivels
22 Sergini Vibill
23 Claw Kidbow
24 Patricia Necama
25 Ben Parcktac
26 Canter Dogsrot
27 Stan Rofatfuci
28 Sham Nuni
29 Tristan Stimface
30 Cal Nof

Happiness is Foom! — James Starisław

1 short word
2 indefinite article
3 small truck
4 wind direction indicator
5 a scoundrel
6 villainous jungle stalker



# WORD PYRAMID

Foom is never having to say you're sorry! — Lee Cooley

Felicitations, fellow Foomers, an' welcome to our newest and hottest feature—one we think is going to become the most controversial, topical and exciting we've ever created within our own internal structure—the forthright and frankly fabulous FOOM FAN FORUM!

From this issue on, these pages will be available to all the **Friends of Ol' Marvel** just so you can make your statement, on the state of Marvel, FOOM and comics in general.

No, the FORUM will **not** be a mere letters page, the newsstand comics are the place for those. Instead, the FORUM will be a place where the ranks of FOOM Assembled will be given a chance to **discuss** the philosophy of their favorite books and characters—and the writers and artists who produce them.

Yet more than simple discussion will fill these pages. Here the **Voice of Marveldom** will have the opportunity to debate the wit, wisdom and wonder of the World's greatest comics group. Readers everywhere will have the opportunity to **engage in a running dialogue with each other**—to answer and respond to the cogent comments and offbeat observations made by your fellow Foom-Men all over the world.

Your choice of topics for inclusion here is an endless as the list of characters, titles, ideas and pages published by Marvel.

Victor Von Foom — Frank S. Levere

Count DracFoomp — Mark Lambert

## A Look At The New Books Of Marvel

As there is already a wealth of material written on the Marvel characters of the early to mid Sixties, I feel it is only right to take a look at some of the newer members of the Marvel family.

In the early Sixties Stan Lee tried something new in comics, he made his characters human. A risky experiment in those times but one that paid off. Instead of the typical hero's attempts to hide his secret identity from his girlfriend, there was now Johnny Storm who would rather work on his car than fiance on, and a superhero who spent more time sewing his costume than solving the problems of the world.

This worked well from the early to mid sixties, but as the decade drew to a close, the idea became formula, and the problems that had once seemed so unique to Spiderman or the Fantastic Four now were almost interchangeable with those of Daredevil or Iron Man. Added to this was the fact that books had risen from twelve to fifteen cents. The fans began to lose interest, and Marvel began to feel the pinch. Being basically a superhero company, they decided to try for a new market.

Since true horror magazines had not been tried since the fifties when public outcry against violence and horror compelled many comic competitors to quit the publishing, this tack was chosen. The result was **Tower of Shadows** and **Chamber of Darkness**. These were a pair of fine books which lasted a few issues and promptly died. As editor Roy Thomas says, "A couple of years back, Marvel made a few brief inroads into the field we choose to call 'mystery' or 'weird' comics. But it was a half-hearted entry, without much forethought on any bodys part, and without any real thrust or direction. Sure the mags did okay at first, but they gradually sloughed off in sales, as first the writers, then the artists, and then the readers lost interest in them."

With the loss of Kirby and Steranko, Marvel took the time necessary to calculate their next move. Marvel went into a coma and was content to stay. It took two years, and during this time they reprinted some stories in twenty-five cent editions, and dropping old favorites such as **X-Men** and **Nick Fury, Agent of S.H.I.E.L.D.**, the rest of the line became formulated in both story and art.

But, as the Seventies began in earnest, two things happened which were a sign of hope to the comics fan. After a long struggle on the part of fans and pros alike the Comics Code was revised on January 28, 1971. The most important change in the code, in view of market expansion, was the implied permission to deal with vampires, werewolves, ghouls, etc. in the classic traditional sense. Coupled with this came the news that Stan Lee had turned over his editing post to Roy Thomas, in order to become publisher and to work on special projects. These projects were the new books of Marvel.

## THE NEW BOOKS

### The Return of the Pulps

**Conan**. Oddly enough, in looking for new material the first place the Marvel eye landed was the pulp magazines of the thirties, the spawning ground of the first modern comics. Its first subject was the Robert E. Howard creation of Conan, the brawling barbarian from the mountains of Cimmeria, who first appeared in **Weird Tales** and gained renewed interest in the Lancer paperbacks of the Sixties. After a shaky start, during which Marvel became so unsure of the sales potential of Sword and Sorcery characters that they dropped another REH creation King Kull, **Conan** began to increase in sales and is on firm ground, with the writing skills of Roy Thomas, and occasional collaborations with S&S authors such as John Jakes and Michael Moorcock, and the artwork of artists Barry Smith, Gil Kane and John Buscema.

**King Kull** and **Gulliver Jones-Conan** proved that Sword & Sorcery would sell comics, and has led to further adaptations, such as Lin Carters Thongor of Lemuria and John Jakes Brak the Barbarian, with more now on the way. Marvel has revived King Kull, once again breathing life into this barbarian who ruled before the sinking of Atlantis, drawn by Marie and John Severin and Mike Ploog.

Another adaptation was the Edwin Arnold novel **Lt. Gullivar Jones,** the story of a war hero who is suddenly transported to Mars

Foomobile — John Brunschat

you can tell us what you think of Buscema's Conan, of Ploog's Kull, how you think the Surfer and the Inhumans deserve their own books, or anything else that comes to mind. Express yourself and see how many of your views are shared by other Foomers. Who knows, maybe you'll come up with an angle that even the bashful bullpen hasn't thought of yet!

To kick off our initial FOOM FORUM offering, we're presenting a masterfully worded missive we received several months ago from Dennis Kenan. We'd like you to read it -and, if you have the inclination, to reply to his statement with a contradiction or an endorsement.

Here's how to submit a comment to the forum: all submissions must be typewritten, double-spaced on 8 1/2" x 11" white paper. Please try to keep your response relatively short (for the sake of your poor overworked editor). In return, we promise to diligently read and carefully consider each contribution for inclusion in the FOOM FORUM. Mail them to: FOOM FORUM Box 1827/New York City, 10022.

Every issue, we'll be publishing as many of your statements on the Idealism of Marvel as can be crammed into the space alotted. So keep watchin' and perhaps your words will be those chosen to inform, illuminate and educate the far-flung Fellowship of FOOM!

Foomobile — Ray Bonnett

There's always room for Foom — Lou's Frederick

book was reputedly the basis for many Edgar Rice Burroughs Martian stories, despite fine artwork by Gil Kane and Jim Mooney, the strip was cancelled and replaced by Lin Carter's Thongor.

**Doc Savage**-The next character that caught Marvels attention was Doc Savage, the superman of the pulps, who originally appeared in his own Street and Smith publication during the thirties and forties. The majority of his adventures were written by Lester Dent under the house name Kenneth Robeson. Doc's adventures were written by Steve Englehart and Gardner Fox, and drawn by Ross Andru and Rich Buckler with covers by Steranko and Gil Kane. Savage, a physical and mental superman was the first literary character to fit the modern term superhero, yet for some inexplicable reason, his adventures did not translate well into comics' form and the book lasted but eight issues.

**Books Of The Supernatural**

With the revision of the Code, Marvel has come out with three books dealing, in one way or another, with the supernatural, all periodically drawn by one-time Will Eisner assistant, Mike Ploog. The Eisner influence is obvious in Ploog's work and is brought to its most brilliant best in the three books **Ghost Rider, Werewolf By Night** and **Frankenstein** freely adapted from Mary Shelley's novel. Both the Ghost Rider and the Werewolf have previously appeared in Marvel's tryout magazine **Marvel Spotlight**, which, along with **Marvel Feature** and **Marvel Premiere**, are the new books which Marvel is using to spring new characters on the public.

Currently in **Marvel Premiere** is the revived Dr. Strange which began after two issues featuring **Warlock**, an adaptation of the Bible played out on a duplicate earth, drawn by Gil Kane. Here Evil finds personification in the form of an anthropomorphic wolf, and good is, of course, represented by Warlock, a latter day Christ-like creation of the High Evolutionary.

**Marvel Feature** first showcased a new Avengers type team called **The Defenders**, consisting of formerly lonewolf characters like The Hulk, Dr. Strange and the Sub-Mariner. Having received their own book the Defenders have left and **Feature** is currently running a revived Ant-Man. So far he is doing his own version of the **Incredible Shrinking Man**, with no plans for him to become a giant.

Another of the tryout mags was **Amazing Adventures**, featuring the X-Men dropout, the Beast, who has undergone further mutation apparently to the disinterest of the readers. The Beast, along with Gullivar Jones, is one of the failures of the crop of mags and has been dropped.

Another of the supernatural type books is **The Tomb Of Dracula** which features a 20th Century version of the popular vampire. This title is drawn by Gene Colan, whose work on **Daredevil** has over-shadowed his ability to draw horror.

**The Minority Heroes**

Marvel, long the innovator during the Sixties, is now placing many minorities in positions of importance for the first time in comics. Among the magazines on the stands are **Luke Cage, Hero For Hire**, a title about a black ex-con who hires his services out to the highest bidder.

**Red Wolf** concerns an Indian hero who plays mediator between whites and Indians of the 19th-century West. Red Wolf is the living spirit of his ancestor, the first Red Wolf, who fought against his tribe's enemies.

A third book represents a new minority, women. When not fighting criminals, usually men, The Cat can be found spouting the latest words of wisdom from Gloria Steinem. Radical Comics?

Others of this new genre of Womens Lib heroines are **Shanna the She-Devil**, a female Tarzan in a revealing loincloth who fights jungle crime in the company of two leopards, and **Linda Carter, Night Nurse** drawn by longtime Batman artist Win Mortimer.

**Adaptations**

**Journey Into Mystery, Supernatural Thrillers**, and **Chamber of Chills** are all mags featuring adaptations of famous fantasy, sword and sorcery and science fiction works. So far Robert Howard, H. P. Lovecraft, H. G. Wells and Ted Sturgeon have been represented, as well as new Harlan Ellison stories. With occasional covers by Steranko, his first work for Marvel in ten years.

OUR FOUNDER
FOOM EXTRA: SPECIAL SELF-PORTRAIT BY JAZZY JOHNNY ROMITA
JOHN ROMITA

Spidey, Spidey, spinning high,
'Twixt skyscraper and the sky,
Who but Ditko and Stan Lee
Could frame such profitable symmetry?

In what distant ocean's ebbs
Were designed your arty webs?
On whose typer did you spawn?
Whose the hand that you has drawn?

And what fingers and what nails
Could letter all your teenage wails?
And when the atomic spider bit—
Who's the genius thought of it?

Whose the pencil? Whose the ink?
Who decides just how you think?
Whose the brainchild? Whose the gent
Made Peter Parker like Clark Kent?

When F4 began to move
And old Spidey hit the groove,
Did Lee smile his work to see?
Or give a bonus to Steve D.?

Spidey, Spidey, spinning high,
'Twixt skyscrapers and the sky,
Who but Ditko and Stan Lee
Could frame such profitable symmetry?

# EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SPIDERMAN

Roy Thomas's pre-professional paraody of William Blake's famous poem, "The Tyger," posed questions that have long been hotly debated amongst Marvel assembled.

How was Spider-Man thunk up, anyhow? When he first appeared on the newsstands, in **Amazing Fantasy** 15, of August, 1962, he immediately caught the imagination of comic fans everywhere; part of his appeal was that he seemed so different, so removed from Marvel's earlier, innovative sensation, **The Fantastic Four.** Where the FF emphasized group action, team work, and fighting fantastic villains on behalf of all mankind, Spider-Man, a loner, fought cheap hoods when he was not out trying to earn a buck. Where the FF basked in public acclaim, Spider-Man started out with no recognition at all, then quickly managed to achieve noteriety. Where readers admired the Fantastic Four and wished to be like them, they sympathized with Spder-Man, and felt that they **were** like him. "There, but for the grace of a radioactive-spider-bite, go I," a reader might sympathize upon learning of Spider-Man's latest crisis.

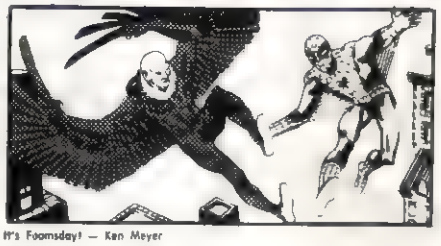
The art was a critical factor in Spider-Man's success. Where the FF were powerful, glamorous, Jack Kirby creations, inhabiting a Kirbyesque world of action, glamour, and movement, Spider-Man was thin—almost sickly by super-hero standards, crouching in dark alleys, prowling rotting wharfs, and returning home to don glasses and accept some cookies and milk from Aunt May.

Fans were convinced that only the Ditko-Lee team could have created Spider-Man: Kirby seemed uncomfortable with the character, inevitably goofing up the face mask, or leaving out the Spider emblem. It was only some years after Ditko had left the strip that Kirby and Lee, in separate forums, claimed that Kirby had actually initiated the character. Kirby had earlier thought up a character called Spider-Man for another company, and had gone as far as a cover mock-up. The company folded, and the character seemingly died before he was ever born. However, Kirby later recalled the name, suggested it to Marvel, and designed a costume for Spider-Man. A closer look at the cover of **Amazing Fantasty,** reproduced here, reveals that it was pencilled by Kirby, and inked by Ditko.

Spider-Man's career has swung through quite a few phases, but throughout his career, a number of factors have remained constant. Spider-Man's alter ego, Peter Parker, is constantly plagued by problems, most notably, the venomous attacks of newspaper publisher J. Jonah Jameson, and the ill-health of Peter's loving Aunt May. The comic has always featured an abundance of action, punctuated by irreverant quips from its wall-crawling protaganist.

When the reader first meets Peter Parker, he is a thin, bespectacled high school student who is a science whiz. (The proof

Foom on! — James Stanislaw



It's Foomsday! — Ken Meyer

of Peter's expertise was his amazing ability to design a super glue that forms his Spider-web, and a device that will fire it in the form of line, net, shield, etc., in the space of two short panels.) Unfortunately, Peter has his flaws, such as greed. His refusal to halt a fleeing criminal because no prospect of immediate gain presents itself, results in the death of Peter's kindly Uncle Ben, and his subsequent decision to fight criminals.

Pete has other flaws: he's a schnook. The kind of kid who always gets chosen last when the gym classes break up into teams.

Worse still, Peter and girls—well, they just don't mix very well. Flash Thompson, school bully, and (ironically) ardent Spider-Man fan, continually humilitates the shy scholar in the presence of the girl Peter dreams of, Liz Allen. However, by issue eight, it looks like Ditko and Lee must search for new teen-age tribulations; Peter throws away his glasses, punches Flash Thompson, and manages to acquire a new girlfriend in Betty Brant, secretary for J. Jonah Jameson.

To Jameson must go much of the credit for Spider-Man's early appeal. Ditko was always careful to draw him with a hideous, toothy smile at the most incongruous moments, a smile that brought mail and comment from the readers. By having Parker seek employ as a freelance photographer for his arch enemy, Ditko and Lee laid the groundwork for a number of unusual confrontations, which were often quite humorous. Spider-Man, for example, coating Jonah's chair with web-fluid, so that when the unsuspecting Jameson sat down, he soon was faced with the choice of dragging a chair behind him or walking around the office in his shorts. While Jameson wrote scathing editorials denouncing the web-slinger as a masked vigilante, Parker cheerfully supplied candid photos of his arachnid alter-ego in action.

In issue 14, Ditko and Lee introduced The Green Goblin, a mysterious menace with a supernatural slant. Skyrocketing through the night on a flying broomstick (which later became, at the insistance of the comics code, a bat-winged glider), the green-scaled ghoul would swoop down upon Spider-Man, using any means possible to destroy his arch foe. Many of Spider-Man's finest tales were to feature the Goblin, including issue 26 and 27's classic tales, "The Man in the Crime-Master's Mask!" and "Bring Back My Goblin To Me!," crime-suspense thrillers of the kind at which Ditko excelled.

Part of the Goblin's appeal was his tantalizing anonymity; all the readers ever saw of him was a shadowed figure, holding aloft a Green Goblin face mask. Rumors spread through fandom that Lee and Ditko **themselves** hadn't decided, that Lee wanted the Goblin to be an Egyptian mummy some-

A Foom in the hand beats two in the bush! — David Villapando

A Foom in need is a Foom indeed! — Billy Haney

The Road to Foomboio — Frank S. Loveck

how sprung to life, while Ditko favored Ned Leeds, rival for the affections of Peter's girlfriend, Betty Brant. Not until after Ditko left the strip was the Goblin revealed, in issues 39-40, as Norman Osborn, a mentally ill industrialist, and the father of one of Peter's college classmates.

College classmates? Yes, Peter graduated from high school in **Spider-Man** 28, and enrolled at Empire State University in **Spider-Man** 31. The move proved another bone of contention between the Lee-Ditko team. Ditko felt that part of Spider-Man's appeal was his adolescent image, his moodiness, his occasional mistakes and immature responses. Now that he was in college, Ditko felt readers would no longer tolerate this sort of behavior from an older, more mature Spider-Man. Lee, however, felt that Spider-Man should grow, mature, break out of the old concepts and change in new ways. Somehow along the way, he had acquired a more manly build—maybe it was a high protein diet or the influence of Kirby's gargantuan figures.

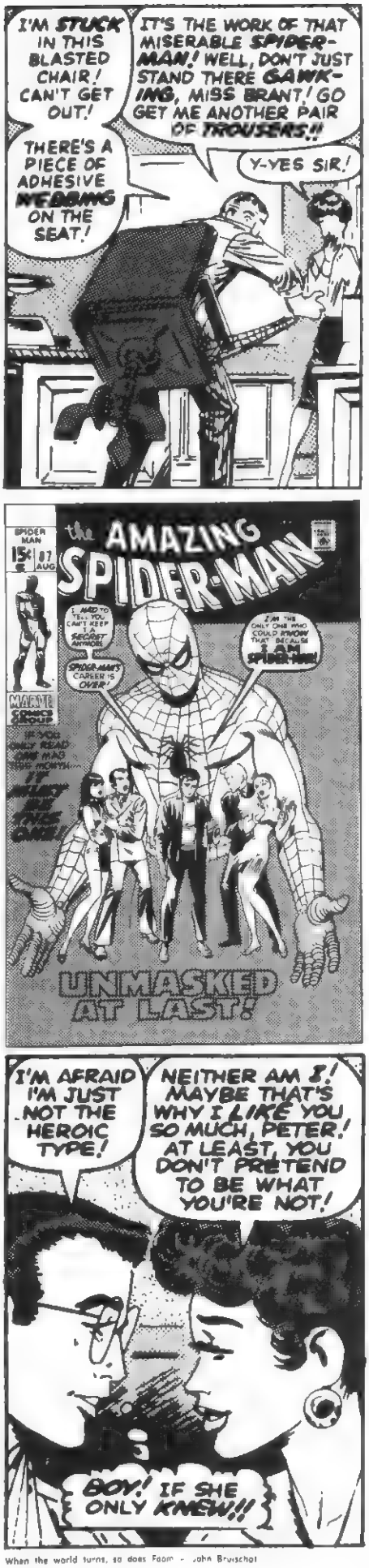
Bowing to Stan's editorial judgment, Ditko even went so far as to draw out a whole college campus, so he'd know exactly how fast Parker could get from place to place and where he could best change to Spiderman.

In **Spider-Man** 38, Marvel fans everywhere were stunned to read that Steve Ditko was leaving Spider-Man and Marvel. Only the departure of Kirby, years later, caused comparable consternation, for Steve seemed irreplaceable. His unique style had seemed somehow perfect for Spider-Man's personality, but there was more to the Ditko mystique than that. Ditko was a masterful storyteller with a sure sense of just which composition was right. A hard-working perfectionist who took pride in his work, Ditko did almost everything well.

And the fans wondered—who could replace Steve Ditko?

The years that followed proved that Stan Lee had little reason for insincerity to exclaim "since someone else has to draw Spidey, thank Asgard that jazzy Johnny Romita has returned to the fold!" Romita had been working for a short time on Daredevil, and now moved over to illustrate the adventures of Marvel's greatest superstar. In a few short years, Spider-Man had put the demonical competition's red-and-blue garbed superstar up against the wall. Could Romita continue the record? He did.

It wasn't Ditko. Spider-Man's thick-then-thin eyepiece's evened out. From the side, Spidey's face took on a more conventional look. The atmosphere was somehow different. Aunt May looked like she was hitting a bottle of rejuvenation juice. But on the whole, fans were surprised to learn that they liked this new Spider-Man, liked it because Ditko and Romita shared one important artistic quality: they were both excellent story-tellers.


I'M STUCK IN THIS BLASTED CHAIR! CAN'T GET OUT!
IT'S THE WORK OF THAT MISERABLE SPIDER-MAN! WELL, DON'T JUST STAND THERE GAWKING, MISS BRANT! GO GET ME ANOTHER PAIR OF TROUSERS!!
THERE'S A PIECE OF ADHESIVE WEBBING ON THE SEAT!
Y-YES SIR!
the AMAZING SPIDER-MAN
I NEED TO TELL YOU I CAN'T KEEP IT A SECRET ANYMORE!
I AM THE ONLY ONE WHO COULD KNOW THAT BECAUSE I AM SPIDER-MAN!
SPIDER-MAN'S CAREER IS OVER!
UNMASKED AT LAST!
I'M AFRAID I'M JUST NOT THE HEROIC TYPE!
NEITHER AM I! MAYBE THAT'S WHY I LIKE YOU SO MUCH, PETER! AT LEAST, YOU DON'T PRETEND TO BE WHAT YOU'RE NOT!
BOY! IF SHE ONLY KNEW!!

When the world turns, so does Foom – John Brunschot

Besides, Romita even had certain advantages; a former romance comic book artist, he was skilled at portraying the female face and form. The change immediately became apparent in Peter's new love interest, classmate Gwen Stacey, who had previously been known to appear in bobby-sox. (Issue 34) Prior to Ditko's departure, he and Lee had been playing a running gag on the readers. Mrs. Parker's next door neighbor, Mrs. Watson, had for months been trying to introduce Peter to her niece, Mary Jane. Understandably fearing the worst, Peter kept his distance. Once, Mary Jane even paid a call on his house, only to find that Parker was not at home, and leaving the reader with merely a glance at some very sexy legs. What did the mysterious Mary Jane look like? In issue 42, Peter, and the reader, found out. Peter is sitting in Mrs. Watson's living room chair, thinking of Gwen, hoping to get "this Mary Jane ordeal over with..." Suddenly, the doorbell chimes. Standing on the threshold is a lucious red-head, who with deplorable lack of modesty but with deadly accuracy informs Pete, "Face it tiger—you just hit the **jackpot!"**

The wild and effervescent Mary Jane presented a great foil for both Peter and Gwen. However, the bullpen had a problem. They wanted Gwen to serve as Pete's romantic interest, but Mary Jane kept drawing all the mail. College students loved her—Viet Nam Servicemen wrote in requesting uninhibited Mary Jane posters. The bullpen plotted to "get Mary Jane." First, they tampered with her personality, trying to cast her as a conniving, irresponsible pleasure-seeker. When that failed, they desperately gave her a new, deliberately unattractive hair style. This too, proved futile, and eventually, a beaten bullpen threw in the towel, returning MJ to her former striking appearance, and giving her a more sympathetic personality.

Another major addition to the post-Ditko cast was Gwen's father, retired police captain, George Stacy. Stacy was based on a real-life model, the late, great Bill Everett, creator of the Sub-Mariner and a host of other unique characters. Romita had long been a fan of Everett's, and when he met the talented New Englander, was delighted to learn that Everett admired Romita's solid story-telling style. Together, the two formed a mutual admiration society that provided the impetus for Capt. Stacy, who looked remarkably like Bill himself, even down to the cane which Bill was using at the time of Stacy's introduction to the strip.

As a "voice of reason," Stacy proved a foil to the hysterical J. Jonah Jameson and served as a source of guidance for Peter, as well as someone for Spider-Man to rescue occasionally. The policeman's hobby, studying Spider-Man, did cause Peter some discomfort at times. In issue 90, however, Stacy made his final appearance. While

Foomernatew's Monster – Roy Bonnice

Don't count your Foams before they're hatched! – Mark Lambert

Raindrops Keep Falling on My Foam – David Villapando

Foom is the Loneliest Number – Frank S. Lovece

Please don t eat the Foomsies — Ray Bonnice

Footnotes and Meatballs — Mark Lambert

trying to defeat Spider-Man, the villainous Dr. Octopus toppled a chimney over a rooftop, directly over a young boy. Captain Stacy, observing the fight from the street, successfully managed to push the boy to safety, only to be struck himself by the stone rubble.

Swinging streetward, Spider-Man frantically tore the stones from Capt. Stacy's still form, in time to hear his final words. " . . . It . . . it's GWEN! After I'm gone—there'll be no one to look **after** her—no one, Peter—except **you!** Be **good** to her—son! Be good—to her—She loves you—so very—much—" Stacy had known all along whose face hid beneath the webbed, crimson mask.

And, as Marvelites know, Spider-Man did his best to fulfill his promise to Captain Stacy. However, his best was not good enough, for in issue 121, the Green Goblin killed Gwen, only to meet death himself in the following issue. Note the cover reproduction of **Spider-Man** 87 for a Romita portrayal of Mary Jane, Harry Osborn, Peter, Capt. Stacy, and Gwen. (Incidentally, if you're curious as to the resolution of the cover scene, the four on-lookers attributed Peter's startling confession to an illness he was suffering.)

Through all these personal problems, Spider-Man battled his way through an army of strange villains: the flying Vulture; the Sandman, who had the uncanny ability to transform himself into—well, sand; Kraven the Hunter, a strong-man/animal trainer who hunts the most dangerous game of all: Spider-Man; the Kingpin, overlord of the underworld; and the Lizard, in reality a research scientist afflicted with the unfortunate results of one of his own experiments.

Sometimes Spider-Man would battle other Marvel stars: the Hulk, or Dr. Doom. Occasionally he would overcome his lone-wolf instincts to team up with Daredevil, Dr. Strange, or the Fantastic Four. However, one member of the FF, the teenage Human Torch, represented a rival to Spider-Man. One issue, they might both be chasing the Beetle. Next go-round, they'd be battling each other amidst a hail of webs, fireballs, and wise-cracks. Not since the feud between the Sub-Mariner and the original Human Torch had comic fans witnessed such an extended series of grudge-battles.

Under Romita's stewardship, sales on Spider-Man actually increased. However, as Marvel grew bigger and even more popular, Romita, especially after Jack Kirby's departure, was pressed into a myriad of other tasks, competing for his time. Finally, he was forced to surrender Spider-Man to other pencillers, while retaining control of the layouts and doing some inking as well. John Buscema, Jim Mooney, Ross Andru and others all filled in.

One of the most important new artists was an old pro, Gil Kane. Kane, who long admired the Spider-Man character, plunged into the assignment with enthusiasm. To a certain extent, he returned Spider-Man to a more Ditkoish appearance, even borrowing certain Ditko poses and re-emphasizing the thick-and-thin eyepieces on Spider-Man's mask. Kane was especially fond of angle shots of Spider-Man looking down on a sleeping city. The full-page action scene from **Spider-Man** 89 demonstrates Kane's dynamic portrayal.

John Brunsch — Foam goes the weasel!

Kane was important because of the many significant issues of Spider-Man which he drew, including the issues that saw the deaths of both Capt. and Gwen Stacy. Kane was the artist on issues 96-98, the issues published **without** the Comics Code seal of approval. For some time, editor Lee had wanted to do a comic on the problem of drug addiction, and finally settled on Spider-Man as his vehicle. However, when the code declined to approve the story, an angry Lee told them that he was publishing it with or without their approval—then proceeded to do so.

The long-awaited hundreth issue of Spider-Man rolled around, and Kane was the artist. In it, Spider-Man received two extra pairs of arms, making him even more like his eight-limbed namesake. In the following issue, another striking event took place, as Spider-Man met "A Monster Called . . . Morbius!" What made Morbius so unusual? Morbius was a vampire, the first to appear in code-approved comics in many years. Earlier, when Marvel had published a black-and-white Spiderman book, they had planned to introduce a vampire character as a means of attracting an older audience. However, with a recent liberalization of the code, Marvel could now accomplish this in the four-color format.

Recently, an exciting new development has caught the attention of Spider-Man's fans. While the web-slinger seeks to build a new life for himself following Gwen's death, he appears each month with another Marvel star in **Marvel Team-Up**, while continuing to captivate readers in the pages of his own magazine.

The charisma of the character of Spider-Man has extended itself into other media and brought more than a little publicity to Marvel. With two records, a TV show, posters, t-shirts, bubble gum, toys and a host of other products to back him up, the merchandising potential of the 20th century folk hero phenomena is being steadily realized.

Articles in such magazines as Creem, Rolling Stone and Eye have brought the masked web-slinger to the public's attention, while Stan tells Spidey slogans and his own homespun homilies to TV talk shows and lecture tours across the country. As the NUMBER ONE book in the Marvel line-up, Spider-Man is firmly established as a legend in his own time and appears to be healthy enough to continue being the comics' leading success story for a long time to come.

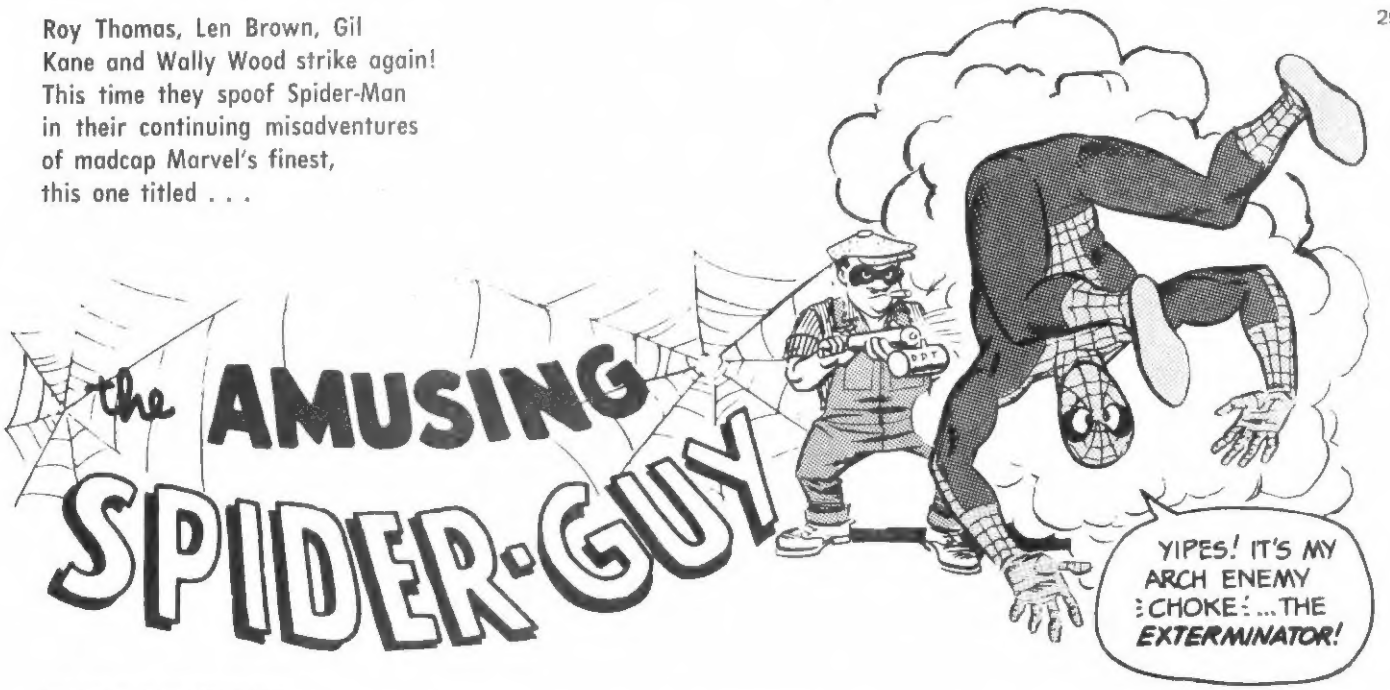
Bob Cosgrove/Martin L. Greim

A Foam is a man's best friend — Lewis Frederick

I Want To Hold Your Foam — Frank S. Laveca

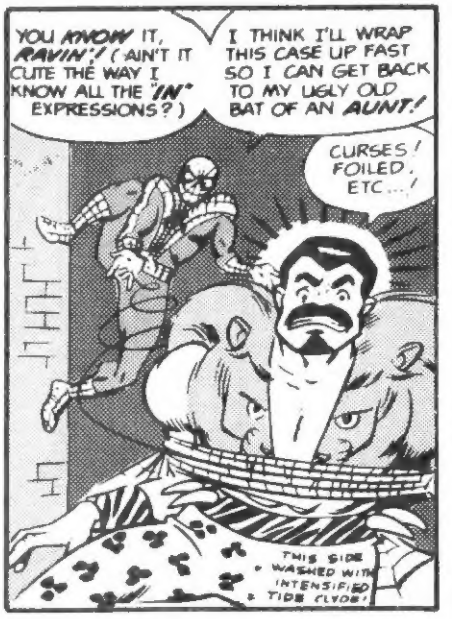
Roy Thomas, Len Brown, Gil Kane and Wally Wood strike again! This time they spoof Spider-Man in their continuing misadventures of madcap Marvel's finest, this one titled . . .

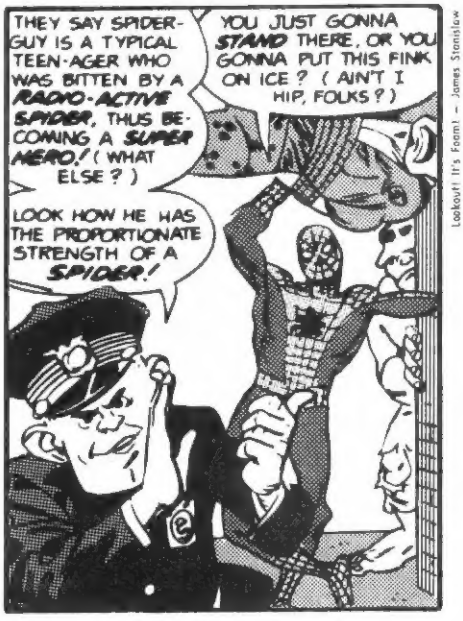
# the AMUSING SPIDER-GUY




If you don't like it, Foom it! — Ken Meyer

A TYPICAL EVERDAY ROBBERY BY A SUPER VILLAIN IS TAKING PLACE IN NEW YORK WHEN SUDDENLY...
FAITH AN' BEGGORA! IT'S RAVIN' THE HUNTER!
HAH! NOTHING YOU CAN DO WILL STOP ME, COPPER!
WAIT! THAT LIGHT! IT'S THE SIGN OF THE AMUSING SPIDER-GUY!
FANTASTIC!

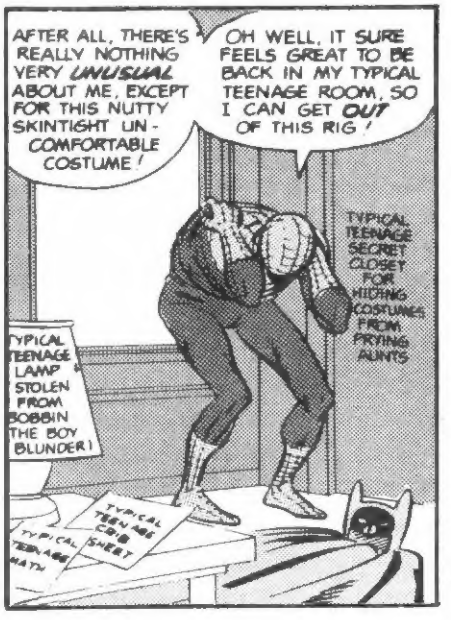

YOU KNOW IT, RAVIN'! (AIN'T IT CUTE THE WAY I KNOW ALL THE "IN" EXPRESSIONS?)
I THINK I'LL WRAP THIS CASE UP FAST SO I CAN GET BACK TO MY UGLY OLD BAT OF AN AUNT!
CURSES! FOILED, ETC...!
THIS SIDE WASHED WITH INTENSIFIED TIDE CLYDE!

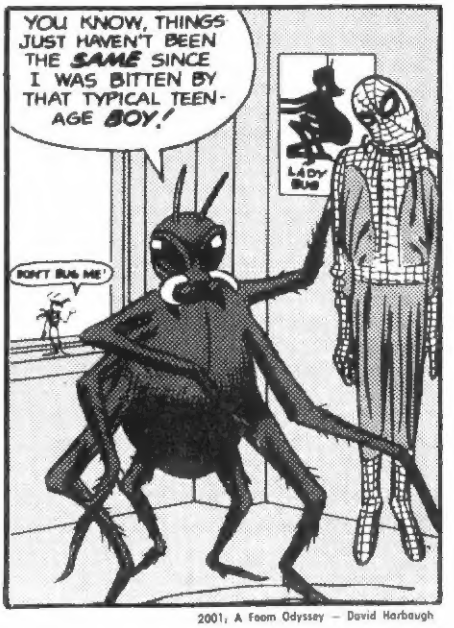

THEY SAY SPIDER-GUY IS A TYPICAL TEEN-AGER WHO WAS BITTEN BY A RADIO-ACTIVE SPIDER, THUS BECOMING A SUPER HERO! (WHAT ELSE?)
YOU JUST GONNA STAND THERE, OR YOU GONNA PUT THIS FINK ON ICE? (AIN'T I HIP, FOLKS?)
LOOK HOW HE HAS THE PROPORTIONATE STRENGTH OF A SPIDER!

Lookout! It's Foom! — James Stanislaw

...HE EVEN CRAWL ON WALLS LIKE A SPIDER!
AIN'T HE AMAZING?
HE SURE IS!
AW, SHUT UP!
HO HUM! SOME OF US GOT IT AND SOME OF US DON'T!
THINK DIRTY JOKES HERE

Animal Foom by George Orwell — Dan Sprankle


AFTER ALL, THERE'S REALLY NOTHING VERY UNUSUAL ABOUT ME, EXCEPT FOR THIS NUTTY SKINTIGHT UN-COMFORTABLE COSTUME!
OH WELL, IT SURE FEELS GREAT TO BE BACK IN MY TYPICAL TEENAGE ROOM, SO I CAN GET OUT OF THIS RIG!
TYPICAL TEENAGE SECRET CLOSET FOR HIDING COSTUMES FROM PRYING AUNTS
TYPICAL TEENAGE LAMP STOLEN FROM BOBBIN THE BOY BLUNDER!
TYPICAL TEENAGE COED SHEET
TYPICAL TEENAGE MATH




2001, A Foom Odyssey — David Harbaugh

As the Foom Turns — John Bruischat

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Foom and Let Die — Frank S. Laveda

Old Foomies never die, they just get better! — David Villapando

## FOOMER OF THE MONTH

Once upon a midnight dreary,
While Edgar A. pondered weak and weary,
He pulled out his watch,
And carved out a notch
To represent his unrest,
To await for the best
Off old Stan Lee's breast.
Ah . . . to hear the bump
Of the mailman's thump
I would send out my raven,
For a magazine graven,
From those Marvel folks nifty,
For (Ugh!) only two-fifty!
Now my midnights aren't so dreary,
Only my eyes now get weary,
From too much of a good thing,
From the "nuff-said" gang.
So when the bells start to toll,
I'll be too sad to know
'Tis three months, 'till Foom.
Paul Reid

Last Foom in Paris — Frank S. Lovece

1 Iron Man
2 Hawkeye
3 Silver Surfer
4 Black Knight
5 Cyclops
6 Doc Savage
7 Luke Cage
8 Daredevil
9 Giant Man
10 Avengers
11 Destroyer
12 Captain Marvel
13 Yellow Jacket
14 Human Torch
15 Marvel Girl
16 Scarlet Witch
17 Spiderman
18 Sub Mariner
19 Black Bolt
20 Defenders
21 Quicksilver
22 Invisible Girl
23 Black Widow
24 Captain America
25 Black Panther
26 Doctor Strange
27 Fantastic Four
28 Inhumans
29 Mister Fantastic
30 Falcon

What Foams these mortals be! — Dave Farr

Foomberry — John Bruischot

## FOOM CHARACTER CONTEST

John Gabriele
Steve Levine
Seth Kruchkow
Paul Rossman
Bruce Rossman
Bruce Roberts
Dan Burk
Rich Mayone
Luke Atkins
John Breski
Paul Gripton
Joe Cecil
L. Nathan Butler
William Howard
G. W. Schanzenbach
Jonathan Lawton
Colin Munro
Dave Curran
Carlos Griffith
Thatcher Clausen
Robert J. Wilde
Ahmet Latiz
Trevor Frater
Joseph Papperman
Stephen Blake
Huw Mordecai
Joe Alonzo
R. V. Bubnis
Charles Rhoads
Steve Pytel
C. Bright
Billy Alderman
Charles Hebar
Robert Chapman
Andrew Jessup
Robert Van Grover
Steve Adams
Alan Waidley
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Bob Smith
Ron Ezell
Karl Henry
Bill Mittler
David Cuccia
Lee Cooley
Matthew Wales
Pete Vash
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Kenneth Chastain
Mike Shipley
Horst Dressler
Rick Michalatti
Kenneth Hart
Bret Stumpf
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Ashley Wilson
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Randy Canale
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Joe Lovato
Kevin Rasmussen
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Jon Kish
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Matthew Irvich
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John Dreitzel
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Randy Neal
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Robert Nichols
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Chris Petch
Joe Gregori
Richard Gilmore

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Timothy Ursiny
Darryl Mayeski
Tom Liscord
Stephen Harley
Dale Araki
Durelle Brown
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Eric Leber
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